

# Folk-Games of Jamaica

COLLECTED BY  
MARTHA WARREN BECKWITH

WITH MUSIC RECORDED IN THE FIELD  
BY  
HELEN H. ROBERTS

VASSAR COLLEGE  
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**MARTHA WARREN BECKWITH**

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The games in this collection were gathered at odd moments during the course of collecting tours in Jamaica, British West Indies, in the summer of 1919 and the winter of 1921. They come for the most part from the parishes of St. Elizabeth, Manchester and St. Ann. Those from Bethlehem and Claremont were dictated to me at a Sunday School picnic. The songs from Ballard's Valley and those from the Beulah School, Christiana, were played by the children at school recess. The wake games from Lacovia, Butler's, and Elgin were dictated by lads who were frequenters of such gatherings—Hubert Millwood at Lacovia, Charles Williams at Butler's. At Christiana and Brown's Town the house-girls at our boarding-place gathered after supper and taught us the games, words and music. Leonora Sparks, Hilda and Adinah were our instructors at Christiana; Elizabeth, Pearl and Ruth at Brown's Town. All the music except that from Bethlehem, for which I employed the local organist, was recorded by Miss Roberts, upon whose quick and accurate ear the value of this collection largely depends. The songs from Maroon Town (Accompong) were sung into the phonograph by men who played the games, and were afterwards transcribed by Miss Roberts. Such parallels as are here noted from folk collections in Great Britain and America, although by no means exhaustive, give an idea of the distribution of some of the games and of the variations they have undergone.

I am indebted to Professor Frans Boas of Columbia University for advice and direction, and to Dr. Goddard of the American Museum of Natural History for the loan of a collecting phonograph for recording songs. My thanks are also due to Professor Dickinson of this college for reading the music proof, to Professor Johnson for valuable advice in editing, and to Miss Amy Reed and Miss Katharine Warren of the department of English for the final details of printing and distribution.

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Vassar College  
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## FOLK GAMES OF JAMAICA

The folk-games of Jamaica preserved in this collection, although taken down entirely from negroes in the country districts, come for the most part from old English and Scotch rather than from African sources. Song and dialogue games took the place, among the better trained and more ambitious, of the African merry-makings described by early historians of plantation life in Jamaica<sup>1</sup> and still to be seen, I am told, at Christmas time at the Maroon settlement of Moore Town above Port Antonio, and at wakes for the dead in the more backward districts. They superseded the ring of onlookers about a bonfire, the endless rhythmical beating of drums and twanging of musical instruments as two or three from the group sprang inside the circle and executed a dance, often dramatic in character, and then gave place to a succeeding couple. They were taught at Sunday School picnics and in school recesses. To-day they are themselves giving place to more modern amusements. The song and dialogue games of the past are being abandoned for field sports and the latest dance steps; and the special festivals at which they provided entertainment are looked upon as foolish and old-fashioned by the more ambitious young people. Nevertheless, the games here set down are still known and played in Jamaica.

The Christmas and New Year holidays, Emancipation day on August first (since 1838), and the occasion of a death or a wedding, are the times especially devoted to social game-playing. During the holiday season, all-day picnics and all-night "tea-meetings" are held for young and old alike. No group of picnickers is more easily entertained. Assembled on some green, they keep up the festivities all day long with much grace and spirit, passing from one game to another without discussion and pausing only for refreshments of sweetened water and biscuit. I have watched a group of young men and women amusing themselves for an hour or more with a game called "Proposal," which consisted in the mere repetition of a set form of proposal by a lad

<sup>1</sup> W. J. Gardner, *History of Jamaica* (1909) 184; 382-'3; Bryan Edwards, *History of the West Indies* (1807), II, 102-'3.

to his lady or by a lady to her lad, the interest of which lay in the dramatic dignity of each acceptance or refusal.

The "tea-meeting," now scarcely to be found except in remote districts but highly popular a generation ago, is perhaps the most elaborate entertainment borrowed from English sources.<sup>2</sup> Dances are often given by individual hosts in which from four to eight couples may hold the floor at a time, but for a tea-meeting more elaborate preparations are made. It occurs during the Christmas or the midsummer holiday season. A large booth is constructed, consisting in a frame of poles firmly nailed or tied with withes, over the top and along the sides of which cocoanut leaves are laid. Inside, the floor is stamped down hard and level. Benches occupy three sides of the rectangle, and a platform fills up the other end, the whole forming a good imitation of an old-fashioned country dance-hall. Sometimes a long table occupies the entire floor, about which the company are seated. Certain features of old English seasonal festivals still survive at the tea-meeting. One of these is the veiled and elaborately dressed "queen," whose identity is kept secret from everyone except the giver of the party until the unveiling ceremony. Another is the cake, or "show-bread," fashioned in some fanciful form, which is also kept concealed and pieces of which are eventually distributed among the guests.<sup>3</sup> The younger women all dress in fresh frocks or ribbons of a prearranged color. A "chairman" presides, selected for his skill as an entertainer. It is his business to keep the company amused with recitations and speeches, assisted by a "president" and a "secretary" also elected for the occasion, and by volunteers from the company whose names he has secured during the fore part of the evening. Finally he "crowns the speaker" and at twelve responds to the request for the unveiling of the queen. Refreshments follow and the "show-bread" is distributed. Games and dancing to the guitar, accordion, violin or flute fill out the night. The expense of such an entertainment does not fall entirely upon the host. A fee, sometimes of a shill-

<sup>2</sup> My informants were especially James Robinson, a "tea-meeting chairman" of Kilmarnock, Westmoreland, and Julia Gentle, an old woman of Malvern, St. Elizabeth. During my stay in the cock-pit country, the second week in January, a tea-meeting was held, but I heard of it too late to attend. My hostess at Port Antonio, recalled, when she was a child, the excitement among the maids when they were fashioning new dresses for the "Tea-meeting."

<sup>3</sup> See E. K. Chambers, *The Mediaeval Stage*, I, 141, 176-179, 260. In Oxfordshire, a cake is carried in procession on the end of a sword at Whitsuntide, shown for money, and slices distributed "to bring good luck." See *Folk-lore*, VIII (1897), 309-314.

ing, is charged for admission to the house; for a peep at the queen before her unveiling or at the marvelous workmanship of the cake, another fee of a six-pence may willingly be paid. Nor will the queen finally unveil until a sufficient sum has been collected or until the privilege of unveiling her has been auctioned off to the highest bidder. I am told that in the palmy days of tea-meetings, the sum bid might even reach a pound under the excitement of competition. An additional charge is made for refreshments, especially for the cake, of which every guest desires a portion.

English custom is also followed at wedding festivities. The ceremony is held in church in the morning. For the wedding breakfast, a table is laid in a booth constructed for the purpose outside the house. There is an elaborate cake to be cut by the bride and toasts to be drunk. The afternoon is spent in games, songs, dancing and riddling, or there may be a formal dance given in the evening. At the wedding breakfast, as at the tea-meeting, toast-making is an important feature, but from the specimens I have heard recited I should judge that it had never developed into a true folk art. Perhaps the models which it imitated were themselves too labored and tasteless. "High-sounding words without any sense" is the description given me by an intelligent negro of the English rhymes and conceits, the elaborate phrasing and the Latin quotations all used with particular intent, which combine in the art of toast-making. Nevertheless, a few examples may serve to show the particular turn which the African taste for language takes upon occasions of social compliment. Symbolism is popular; it occurs also in the negro's daily speech. Sound tickles the sense, a comic name winning applause and secret languages, or "unknown tongues," being held in high esteem among the folk. On the other hand, end rhyme is almost unrecognized; a memorized jingle often loses the rhyme for a form of the same meaning. The following specimens will sufficiently illustrate the art:

1. Marriage has five golden parts. The first, the life of marriage is sweet because its foundation is built in love and because of love it is sweet. The life of marriage is honorable because it enters the king's palace; the king himself is married. The life of marriage is valuable because you can not get it without marriage. The life of marriage is good because it proceeds from age to age. The fifth part, the life of marriage is strong because only death can break its hold.

2. To mistress Bride and Mr. Bridegroom and also to Mr. automatic Chairman: I arise on this festival, domestical and matrimonial occasion. I stand on my Hebrew gabister gabinastic, not to make a boast but to give a toast; not in pharsiological diametrical repugnant, but in philadelphia. This I say unto you, "*nonibus, domine, nonibus sed nominato de gloria.*"

When fiercest storm are gone to rest  
 Shall by a gentle calm succeed,  
 I have a trouble mind to heal,  
 Sleep is the only balm I need.  
 Within these two line  
 You will in them a question find.  
 My meaning is plain, so find it out;  
 Love will direct you, though you be blind.<sup>4</sup>

3. I was a traveller, travel all over de mountain in longin' t'irst for water. De young girl show me de fountain.<sup>5</sup>

4. We picture a star, the star of the wise men. It leads to Jerusalem. Well, the star is Mr. and Mistress —. A hearty welcome to their deliberation, travelling as good Christians to the New Jerusalem. Let their love as long as they live grow stronger and stronger as the lily of the valley . . . May this star of love lead to the New Jerusalem.<sup>6</sup>

The wake or "set up" for the dead is probably the most strictly popular of all Jamaican festivities and the one most closely approaching old African customs. On the third night after death—some say on the third to remain until the ninth night—the spirit of the dead is believed to return at night "to visit his relatives and associates and overlook all his possessions." For this reason, the friends must gather on this night—the third in some districts, the ninth in others—and indulge in all sorts of sports supposed to interest the ghost and prevent him from harming anyone until day dawns.<sup>7</sup> Such a festivity is called "Bàkinny," or "Back in i'" as I take to be the meaning with reference

<sup>4</sup> This and the first toast were dictated by Alexander Townsend, an old entertainer at Flamstead, St. Andrews. The meaning is: I stand on my feet, not in opposition but in brotherly love (philadelphia). This I say unto you, "not unto us, O Lord, not unto us but to the glory of thy name."

<sup>5</sup> "He was in love and he buck up with his lover — that's the meaning of the fountain," explained Hilda Bromwell, St. Ann, who dictated the toast from memory.

<sup>6</sup> This toast was jotted down at a wedding breakfast in Maroon Town. Other phrases from toasts of the occasion were:—"May you be as Adam and Eve when they were happy in the garden. Hail to the east, hail to the west, hail to the girl I like the best"; "I have wrote my name in Switzerland and my name is Andrew Carnegie, or Puff-puff."

<sup>7</sup> See Cundell, *Folk-lore*, XV (1904), 38; XVI (1905), 70, 74, 209, 212; Gardner, *History of Jamaica* (1904), 186. I found the people reticent about this special form of the wake festival. My information came from several informants in a single parish—St. Elizabeth; but these were positive it was common "over the whole island."

to the driving of the ghost back to the grave. A bonfire is built outside the house, around which the men and boys gather in a circle while the women sit by to watch the sport. Among the games most commonly played are the stone-pounding and stone-passing games, and such song-games as "Going through the rocky road," "Thread the needle," and "Hill and gully riding." Games of wit with words are also popular at such times. Only a few specimens of the innumerable games, songs and dances improvised for such an occasion are represented in this collection.

Both on this and on other occasions, forfeit-games are common, as illustrated in the collection which follows. The defaulter must "pick three different kinds of leaves," to secure which he must brave the darkness outside the circle, or he may suffer blows and imprisonment; but ordinarily some task is set like singing three songs, telling a story, giving three riddles or "three lies." The lie is a performance calculated to tickle the fancy by a juxtaposition of impossibilities recited with the utmost gravity.<sup>8</sup> A lad at Butler's gave me the following examples of Jamaica lying:

I was going down to Maggotty. I see bull-frog a ride bicycle. I see a boy lick a ball from here to Panama. I see pot tumble down off of fire lef' de water on fire boil now . . . I see Patoo (owl) ride horse . . . See maggot-fly ride bicycle . . . Hear Tumble-bug talk . . . See horse fly . . . See horse jump four mile . . . See toad drawing buggy . . . Hear maggot-fly whistle . . . Hear dry gunga-pea talk, ax me how far I going.

An old man from Malvern recited the following:

Las' Saturday night I was going to Mandeville an' when I catch to Pepper, I forget me face lef' 'pon table a yard . . . Las' night I stay at my house an' hear a mosquito turn a bammie (cake of cassava) at Potsdam . . . Las' week Sunday night I see a mosquito have Potsdam charity-school 'pon him back.

The lie as an art form is common in folk collections, but I do not recall its use elsewhere in games of forfeits.

The foregoing examples will show how large a part folk-games have played in the development of social life among African Jamaicans. The games which follow by no means include all those still to be found among the negroes of Jamaica, but they

<sup>8</sup> Cf. Grimm, 158, *Story of Schlauraffen Land*; 159, *Ditmarsch Tale of Wonders*; Heywood's *Four P's*; the Baron Munchausen stories; perhaps the Paul Bunyan stories of our own Northwest.

do suggest the direction which their development has taken. Games which depend upon quick wit in naming or in following an order are never allowed to flag. Anyone who cannot keep up must drop out as spectator. Rapid dialogue, especially that built upon word-play, pleases the company. Scraps of homely drama are readily absorbed into a game, as are bits of native wit into the song or action. Especially does the repetition of a regular and rhythmical movement appeal to the Jamaica negro. He takes pleasure in "stepping," and many of the games are little more than a dance performed with special steps and accompanied by a song which helps to dramatize the steps. For with the true sense for a folk-dance, song and movement are linked together in his mind. He never loses contact with the game as a group art, although the individual may act out a solo part sure of the ready appreciation of an audience who share the game and are stimulated to competition by his achievement.

Finally it must be observed that the written page is never a fair representation of a folk art. The lively and spontaneous wit of a variation often lies in the manner of its recital, which changes constantly with the individual reciter. To such adopted games as "Going through the rocky road" with its haunting melody, and the domestic incidents of "Dummy girl" and "Tindal a raise an' fall," the African adds the zest of his own lively, carefree spirit. He applies his own labor songs to the familiar action of "Bull in the pen" and "Carry me half a hoe." Games like "Aunt Mary" and "Ants a bite me" must belong to the old dramatic dances about the fire; and in the steady rhythm of the stone-passing game we recognize the basic element which expresses African social emotion. Hence, English as the collection still remains, it bears the impress of the particular race among whom it is gathered and of the life and surroundings which have been so long native to the African in Jamaica.

## 1. Tricks.

(Emanuel Johnson, Brown's Town.)

	O	O	O		O	Pick'ny
a. Sheep					O	Daddy
	O	O	O		O	Mumma

T'ief come in steal two sheep. Pick'ny go see, Daddy go see, Mumma go see. Pick'ny go back, Daddy go back, Mumma go back.

T'ief come in steal two sheep more. Pick'ny go see, Daddy go see, Mumma go see. Pick'ny go back, Daddy go back, Mumma go back.

T'ief come in steal two sheep—six sheep now. Pick'ny go see, Daddy go see, Mumma go see. Pick'ny go back, Daddy go back, Mumma go back.

Small round objects, all alike, are laid down to represent the sheep and their owners. As the story proceeds, first the sheep then the three owners are picked up one at a time, the hands being used alternately. When all the sheep are stolen and the three owners have come back for the last time, the six sheep should all appear in one hand, and the other hand be empty. "Both hands must work alike." The trick is always to start with one hand in taking away and with the other in putting back the counters.

b. Take three beans in one hand, show them to the audience, place two, one in each corner of the mouth, take them out with the other hand, then put the third bean in the mouth. Blow through the fist, knock the arm with an air of drawing down into the hand the bean just put into the mouth. Open the hand and show three beans. The trick is to conceal a bean in the mouth before beginning the game and take it out when the two are removed from the corners of the mouth.

c. Place a bottle on the floor. The player must stand in front of it holding the right ear in front with the left hand and the left toe behind with the right hand, or vice versa, and, stooping over, secure the bottle in his mouth and lift it from the floor.

To increase the sport, when all have made trial and one has succeeded, the bottle is auctioned off; for example: "Well, gen-

<sup>9</sup> In Jekyll's *Jamaican Song and Story, Publications of the Folk-lore Association*, 55, a few ring-games are recorded from St. Andrew, above Kingston.

tlemen, this is a very nice article belonging to Mr. — (the successful player). What am I bid for it? A shilling? A shilling more?" and so on, until it is knocked down to the highest bidder, who must pay some forfeit — "sing three songs, or bring three different leaves, or tell three lies."

## 2. Finger Games.

### a. See my Basket.

(Lacovia and Brown's Town.)

"See me basket."

"Wha' fe go do?"

"Fe go t'ief Buckra peas an' corn."

"Suppose them catch you?"

"Me wi' jump."

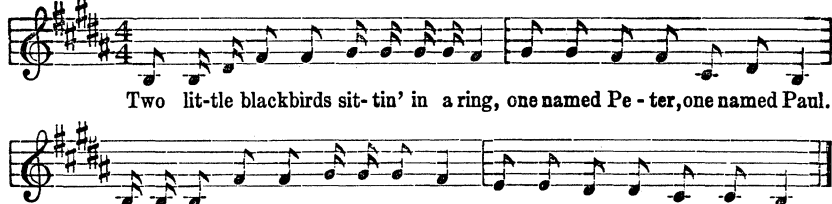
"Jump mek a see!"

Cross third and fourth fingers. At the last line, uncross them quickly. If they stick, the thief is caught.

### b. Two Little Blackbirds.<sup>10</sup>

(Christiana.)

♩=96.



Two lit-tle blackbirds sit- tin' in a ring, one named Pe - ter, one named Paul.

Fly a-way Pe - ter, fly a-way Paul, come back Pe - ter, come back Paul.

Two little blackbirds sittin' in a ring,  
One named Peter, one named Paul.  
Fly away Peter, fly away Paul,  
Come back, Peter, come back, Paul.

## 3. Jack, Jack, When You Coming Home?

(Christiana)

The players spread their fingers on the table and the leader counts them out with the rhyme,

<sup>10</sup> This is played like "Jack and Jill" in MacLagan's *Games of Argyleshire*, 224.



Waterman Trinity's a very good man,  
Catch up the hens and put them in the coop.  
Some lay eggs and some lay none,  
Little foot, big foot, trip and be gone.<sup>11</sup>

The one upon whom the count falls must go out. Comic names are then given to all the players, and "Jack" is called in. This dialogue follows:<sup>12</sup>

Jack, Jack!  
Sir, sir!  
When you coming home?  
Tomorrow evening.  
What will you ride?  
Whip and spur.  
What will you leave?  
Bow and arrow.  
Who do you want to carry you home?

If Jack hits upon a name of one of the players, the player named must take Jack upon his back and bring him in, otherwise Jack must walk in. If a player brings him, the leader says,

What you bring?  
Bag of sand!

and he throws Jack down as if he were a "bag of sand." The counting out begins again, the players choose fresh names, and the game goes on as before.

#### 4. Master and Boy.<sup>13</sup>

(James Robinson, Kilmarnock.)

Everybody gives a comic name, like Red-jacket or Rumble-the-bed, Gold-cup, Bonka-sha, Bunch-of-keys. One man stands up as master and one as boy.

<sup>11</sup> See Parsons, "Folk-lore from Guilford Co., North Carolina." JAFL 30, 207. A counting-out rhyme from Brownstown runs:

Jack the spinner  
Went down to dinner  
To taste the leg of the frog.  
The grass is green,  
The rose is sweet,  
God bless King George, the noble king.

<sup>12</sup> The allusion is to the superstition that the ghost of a man who has met his death through foul play will return and "ride" his murderer. If foul play was suspected, the dead man was clothed for burial in black; he was booted and spurred, with a knife and a horse-whip in either hand. See *Folk-lore*, XV (1904), 88.

<sup>13</sup> Cf. "Who Stole the Cardinal's Hat?" Newell, *Games and Songs of American Children*, 145; "King Plaster Palacey," Gomme, *Traditional Games of England, Scotland, and Ireland*, 301. *Suffolk County Folk-lore*, 62.

*Master.* I was goin' up to town, I lose me funny cap. Some say this, some say that, some say 's me boy have it.  
*Boy.* Me, massa? me, massa?  
*Master.* Who then?  
*Boy.* Red-jacket.  
*Red-jacket.* Me, massa? me, massa?  
*Master.* Who then?  
*Red-jacket.* Gold-cup.

If the accused does not think of the name of one of the other players before the master counts three, he must give up some article as a forfeit.

*b.* (Brown's Town.)

Each one takes a comic name like Sweet-rose, Black-ribbon, White-rose. One player is "Master boy," another is "Master self."

*Master.* I have lost my funny cap. Some say this, some say that; some say it is master boy.  
*Boy.* Me, master boy? me, master boy? I think it is Sweet-rose.  
*Sweet-rose.* Me? me? Sweet-rose? I think it is Blackbird.

## 5. Because, Yes and No.<sup>14</sup>

(Brown's Town.)

The players are forbidden to say "yes," "no" or "because." A master and a "boy" are chosen, the boy acting as "banker" for the fines. The master goes to each in turn and asks questions rapidly in order to trick the player into using one of the forbidden words. For example:—"What a pretty hat! where you buy that hat?"—"Mr. Brown's store."—"Why you buy that?" and so on.

## 6. Pay Me Rent.

(Brown's Town.)

Players are arranged in a row, each with a partner, whose business it is to answer all questions for the person addressed. By passing quickly from one player to another, the master tries to surprise one into answering for himself, when a forfeit must be paid. The talk is all about "paying rent"; for example:—"Pay me rent."—"What I pay you rent for?"—"Rent for room," and so on.

<sup>14</sup> Cf. "Robbing the Hen-roost," Gomme II, 114; "The Plough," MacLagan (Argyleshire), 119; Udal, *Dorsetshire Children's Games*, *Folk-lore Journal* 7, 240.

## 7. Call for a Drink.

(Butler's.)

Each player takes the name of some liquor. All sit in a circle with the "teacher" in the center holding a stick. He says, "I am going up to town; my throat feel thirsty; call for a drink of"—and points with the stick at one of the players, who must answer with his name before the teacher says "One, two, three and a spar'," or pay a forfeit. After twelve forfeits are taken, the game breaks up and the forfeits are redeemed.

8. Bird Fly; Horse Fly.<sup>15</sup>

(Butler's.)

Any number of players sit about a table, both hands placed before them on the table. Leader stands at the head with a stick. All sing. Leader calls out "Bird fly!" or "Horse fly!" When he names something with wings, all hands must be tossed up in the air backwards; when he names something without wings, the hands must remain motionless. Anyone who makes a mistake, gets struck with the switch or pays a forfeit.

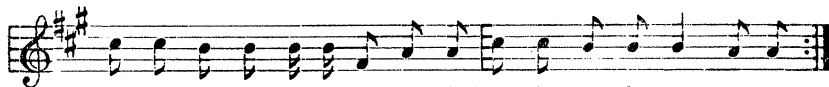
9. Spin the Penny.<sup>16</sup>

(Butler's.)

♩ = 76.



1. Take it, put it there me go-van-nie, Take it, put it there me go-van-nie,  
2. Take it, put it here me go-van-nie, Take it, put it here me go-van-nie,



Take it, put it there me go-van-nie, Take it, put it all o-ver.  
Take it, put it here me go-van-nie, Take it, put it all o-ver.

- (1) | : Take it, put it there, *me govannie*, : | [three times]  
Take it, put it all over.

| : Take it, put it here, *me govannie*, : | [three times]  
Take it, put it all over.

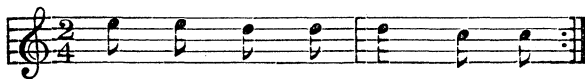
<sup>15</sup> Cf. "Ducks fly," Newell, 119.

<sup>16</sup> Cf. "Truckle the Trencher," Udall (Dorsetshire), *Folk-lore Journal* 7, 238.

♩ = 76.



There's a riv - er bank o - ver there. Yes me gov - er - ness.



Take it, put it all o - ver.

- (2) There's a river-bank over there,  
 Yes, me governess.  
 Take it, put it all over.

Players sit around a table, the "teacher" at the head holding a whip. All sing as above. The teacher says,

"Some one rise and break  
 That bloody pupa's neck."

Some one rises and spins a penny on the table. If the penny does not spin, the teacher beats him and calls another. If it spins he calls one player by name: "John, that pupa's neck broke?"—"Yes."—"Why the reason?"—If the player does not think of a reason quickly, he must pay a forfeit.

## 10. Aunty Mary.

(Butler's.)

♩ = 76.



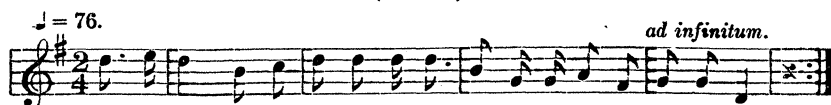
Aunt - y Mar - y, hear me tune tune, wam - bam hoe.

Aunty Mary, hear me tune tune,  
 Wam bam hoe!

A number of men with sticks in their hands are digging. One man sings the song. He is covered over with "bush"—old trash and grass tied all over him. One man is the "butler." The men dig by note, raise the stick at "Aunty Mary" and dig in at "Wam bam hoe!" Anyone who is thirsty calls "Butler!" and the boy comes to him with a glass of water.

11. Cut Cotton Tree.<sup>17</sup>

(Butler's.)



John-son dead, Oh a nig-ger kill 'im. Cut cot-ton tree con-trar-y oh.

Johnson dead,  
 Oh, a nigger kill him.  
 Cut cotton-tree  
 Contrary, oh.

A man holds up a stick, called the "cotton tree." Four men stand about it with sticks to represent axes. Two sing "Cut cotton tree," two others "Contrary, oh," and all four sing, "John-son dead, oh, a nigger kill him." My informant says:

"As the men cut at the cotton tree, the tree fall on top of the man who hold it. He fall down as if dead. Send off for the doctor. The doctor is a colored man (not black) afraid of anything at all. Dress him up in grass. He will say, 'Is there any goat in the way?' Tell him no. Nearly catch up to the dead man, some one will holla 'ma-a-a' like a goat. Doctor will run. Have a boy to coax him to come. Then come in again, ask if there is any cow in the way. Another go 'ma-a-a' like a cow. He run again. The boy still coax him. Ask if there is any dog in the way. Tell him no. Nearly at the gate one will bark like a dog, then he run again. At last he come. Send for 'life-sneeze' remedy to work on dead man, or any quality oil for rubbing the dead man. Then he blow into dead man nostril and hold the hand and raise him up. Then quite better. Then doctor come to man that was fell-ing the tree, ask his pay. Draw a match and light the trash that cover the doctor, and doctor run going out. End of the game."

## 12. Raise, Aunty, Raise.

(Boys' wake game, Elgin.)

Raise, Aunty, raise and fa' down,  
 Raise, Aunty, raise,—

*Ten dollar.*

You lick him off a hillside  
 By dem brim.

Raise, Aunty, raise,—  
*Ten dollar.*

<sup>17</sup> The game is taken from the mumming play of *The Doctor*, which strolling companies perform at Christmas time in Jamaica, and which follows very closely the English Mummers' play, for bibliography and discussion of which see Chambers, *Mediaeval Stage*, I, 205-227.

Boys set up an image wearing a mask. One player tries to knock it over twice while the song is sung in chorus; another tries to protect the image.

### 13. Pupa Tam.

(Boys' wake game, Elgin.)

Do, Pupa Tam,  
Do, Pupa Tam,  
Do, Pupa Tam,  
You lef' one 'tump behind.  
Do, Pupa Tam,  
You lef' one 'tump behind.

Set up a stick or "stump." One boy is "Pupa Tam." A boy from the group runs behind the "stump" and sings the lines, the whole chorus joining. "Pupa Tam" tries to catch him before the song is sung over twice.

### 14. Haddy, hoddy.<sup>18</sup>

(Margaret Morris, Maroon Town.)

Haddy hoddy, nobody for you.  
Who, then?  
Tenant, sah.  
Who sah?  
Sah Kavas.  
Who 'vias?  
Vias steal.  
Wha' steal?  
Steal an' go.  
Wha' go?  
Go fallée.  
Who fallée?  
Fallée mama.  
Who mama?  
Mama Bugle?  
Who Bugle?  
Bugle swash.  
Who swash?  
Swash man dee all alone.

<sup>18</sup> Mrs. Morris is over 80 years old. No action is recorded for this game. Cf. MacLagan (Argyleshire), 32-35.

15. Children, children.<sup>19</sup>

(Claremont.)

All the "children" line up before "mama." At the end, all run and "mama" tries to catch and beat them.

Children! children!  
 Yes, mama.  
 Where have you been to?  
 Grandmama.  
 What have she given you?  
 Bread and cheese.  
 Where's my share?  
 Up in the air.  
 How shall I reach it?  
 Climb on a broken chair.  
 Suppose I fall?  
 I don't care.  
 Who learn you such manners?  
 Dog.  
 Who is the dog?  
 You, mama.

16. King's Cupboard, or Post.<sup>20</sup>

a. (Eva Henriquez, Brown's Town.)

The players are grouped about a table. Each puts down a fist one on top of the other. Some one asks the person whose hand is on top "What is that?" According to his answer he is told to "throw it away," "put it aside," and so on.

<sup>19</sup> See "Old Mother Topsy-toe," Newell 143; "Old Witch," 217; "Mother, Mother, the Pot Boils Over," Gomme I, 396, dialogue, 398; "Mother, Mother, may I go out to play," Courtney, *Cornish Folk-lore, Folk-lore Journal* 5, 55.

The dialogue between Father Christmas and Bet in the Christmas mumming of Dorsetshire (*Folk-lore Record*, 3, part I, 109), reads:

Wher'st thou been, Bet?  
 In the land of Nod, John.  
 Where there's devil, man, nor dog, John.  
 Dissen see nobody at all there, Bet?  
 No, John, only an old man chewing baccy.  
 Didener gee thee norry quid, Bet?  
 Yes, John.  
 Where's my sher?  
 Up in higher cupboard.  
 Not there, Bet.  
 Down in lower cupboard.  
 Tidden there, Bet . . .  
 I have fired it through a nine-inch wall, knocked down a puppy-dog;  
 hear 'un say "bow wow" nine times ooder he was dead.

<sup>20</sup> "Dump," Gomme, I, 117; II, 419; "Hewley Puley," I, 207; "Mother, may I go Out to Play," I, 390; "Sacks," II, 146; "Club Fist," Newell, 134; MacLagan (Argyleshire), 255; "Garden Gate," Udall (Dorsetshire), *Folk-lore Journal* 7, 219; "May I Go Out to Play?", *Ibid.*, 221; "Club Fist," Parsons (Guilford Co., North Carolina), *JAFL* 30, 207.

What is that?  
 Rotten cheese.  
 Throw it away. What is that?  
 White rose.  
 Put it aside. What is that?  
 Good fish, etc.

When only one hand is left, the dialogue runs—

What is that?  
 The king's cupboard.  
 What is in it?  
 Bread and cheese.  
 Where is my share?  
 The cat eat it.  
 Where is the cat?  
 Gone in a tree.  
 Where is the tree?  
 The ax spoil it.  
 Where is the ax?  
 Fire burn it.  
 Where is the fire?  
 Water out it.  
 Where is the water?  
 Bull drink it.  
 Where is the bull?  
 The butcher kill it.  
 Where is the butcher?  
 Dead and buried in the old churchyard and if  
 anybody laugh, get a box and a pinch.

The speaker suits her action to the words at the end. The dramatic humor with which she concludes, sets the crowd laughing.

b. (Claremont.)

What is this?  
 A post.  
 Take it off. What is this?  
 Bread and cheese.  
 Where's my share?  
 The cat eat it.  
 Where is the cat?  
 It run in the wood.  
 Where's the wood?  
 Fire burn it.  
 Where's the fire?  
 The water out it.



Where's the water?

The bull drank it.

Where's the bull?

The butcher kill it.

Where's the butcher?

The butcher get a piece of corn-pork and run  
round the churchyard, and who laugh get a  
box and a pinch.

### 17. Mr. Salmon.<sup>21</sup>

(Miss Sullivan, Mile Gully.)

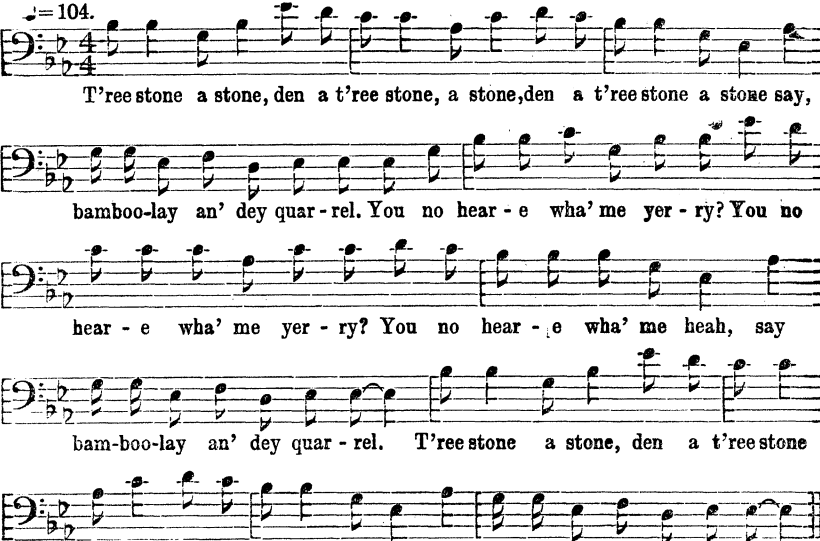
Good-morning, Mr. Salmon, how are you?  
And how is your neighbor next to you?

All are seated in a row or circle. Each repeats the line in turn, moving an arm up and down meanwhile and continuing to move the arm in the same way throughout the game, which continues about the circle until both arms, both feet, the head and the body are in motion.

### 18. Stone Pounding.

(Emanuel Johnson, Brown's Town.)

$\text{♩} = 104.$



T'ree stone a stone, den a t'ree stone, a stone, den a t'ree stone a stone say,  
bamboo-lay an' dey quar-rel. You no hear - e wha' me yer - ry? You no  
hear - e wha' me yer - ry? You no hear - e wha' me heah, say  
bam-boo-lay an' dey quar - rel. T'ree stone a stone, den a t'ree stone  
a stone, den a t'ree stone a stone, say bam-boo-lay an' dey quar-rel.

<sup>21</sup> Cf. "The Afflicted," MacLagan (Argyleshire), 1; "Quaker, How is Thee?" Newell, 130.

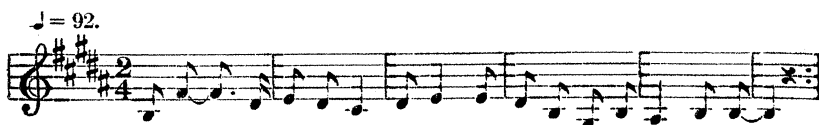
T'ree stone a stone, t'ree stone a stone,  
 Den a t'ree stone a stone,  
     *Say bam-boo-lay an' dey quarrel.*  
 You no hearie wha' me yerry?  
 You no hearie wha' me heah?  
     *Say bam-boo-lay an' dey quarrel.*  
 T'ree stone a stone, den a t'ree stone a stone,  
     *Say bam-boo-lay an' dey quarrel.*

Three players kneel in a circle holding a stone in each hand.  
 As they sing, they beat the ground with a regular rhythm.

### 19. Stone Passing.

#### a. Ten a Day.

(Butler's.)



Ten a day me hen a lay,  
 Hen a lay a bamboo road.  
 "Mudder Banner, you hen a lay a bamboo road."  
 "How much he lay?" "Ten a day."  
 "Let me go see if a true!"

Twelve players kneel on the ground in a ring. The "master" in the center carries a switch. Each player holds a stone in his right hand on the ground in front of him. All sing and pass the stone right with a thud in time to the beat of the song. Anyone who fails to keep time, gets his fingers struck by the passing stone and is switched by the master in the center.

#### b. Girl from another Bay.

(Elgin.)

Gal from anudder bay, come powder me knee,  
 Bring de powder-pan, powder me knee,  
 Bring de powder-pan, powder me knee-pan.

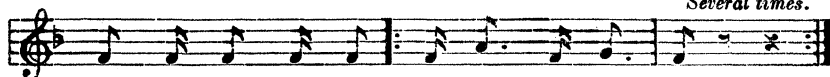
The game here is played with three players, each with a circle in front, within which the stone is struck.

## c. Hardy, Hardy.

(Bethlehem.)



Hard - y, Hard - y, Hard - y, Hard - y man, Hard - y gwine break rock -

*Several times.*

stone at Mand - e - ville. Rick - e - ty - tee, Bom!

Hardy Hardy Hardy Hardy-man,  
 Hardy gwine break rock-stone at Mandeville,  
 Rickety-tee, bom!

Any number of players in a circle. Each player places a stone in a small circle drawn in the ground in front of him. All sing. At the word "bom" all pass the stone to the right and continue singing "Rickety-tee, bom" until some one fails to get his stone out in time, when he pays a forfeit and the game begins again.

## d. So We Plant the Corn.

(Ballard's Valley.)

So we plant de corn,  
*O wah, oh!*  
 De breeze come blow it down,  
*Wah, oh, wah, oh!*  
 De breeze come blow it down,  
*Wah, oh!*  
 De bull from Pepper Pen,  
*Wah, oh!*

## e. Dicky Saloman.

(1) (Christiana.)

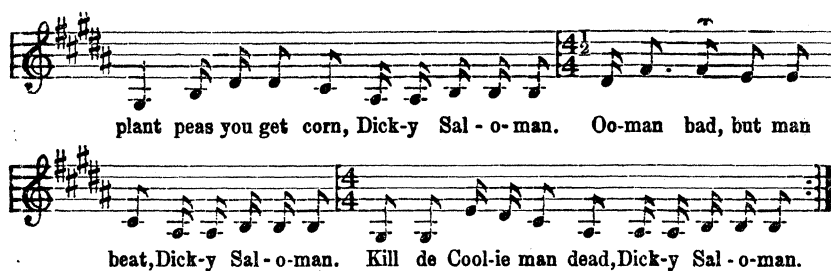
♩ = 80.



Dick - y, oh, Dick - y, oh, Dick - y Sal - o - man.



Plant corn you get peas, Dick - y Sal - o - man, You



Dicky, oh, Dicky, oh,  
*Dicky Saloman,*  
 Plant corn, you get peas,  
*Dicky Saloman,*  
 You plant peas, you get corn,  
*Dicky Saloman,*  
 Woman bad but man beat,  
*Dicky Saloman,*  
 Kill de Coolie man dead,  
*Dicky Saloman.*

(2) (Ballard's Valley.)

Dicky, oh, Dicky, oh,  
*Dicky Solomon,*  
 Send Dicky go to school,  
*Dicky Solomon,*  
 Dicky go ol' man room,  
*Dicky Solomon,*  
 M for mon and G for goose,  
 Dicky couldn't spell mongoose,  
*Dicky Solomon,*  
 C-O-C-K cock,  
*Dicky Solomon,*  
 F-O-O-T foot,  
*Dicky Solomon,*  
 Dicky couldn't spell cock-foot,  
*Dicky Solomon.*

*f.* One Stone, two Stone.

(Ballard's Valley, Christiana, Maroon Town.)

One stone, two stone,  
 And a di'mond stone  
 And a silver stone  
 Gwine roll, *Matilda,*  
 Mash you hand no cry,  
*Matilda,*  
 Because a play we are play,  
*Matilda.*

## g. Daliman, Daliman.

(Hubert Milwood, Lacovia.)

♩ = 88.

Dal - i - man - a Dal - i - man two, Dal - i - man. Me mud - der play wid a  
 play, Dal - i - man, Mash yo' fin - ger an' you cry, Dal - i - man,  
 Me mud - der play wid a play, Dal - i - man. Dal - i - man - a,  
 Dal - i - man two, Dal - i - man. Dal - i - man - a, Dal - i - man  
 two, Dal - i - man, Him mud - der play wid a play, Dal - i - man.  
 Mash yo' fin - ger an' you cry, Dal - i - man, Mash yo' fin - ger an' you  
 cry, Dal - i - man. Him mud - der play wid a play, Dal - i - man.

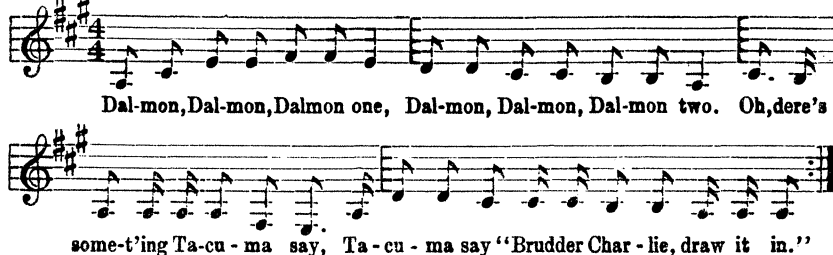
Dal-i-man-a Dal-i-man, one, *Dal-i-man*,  
 Me mudder play wid a play, *Dal-i-man*,  
 Mash yo' finger an' you cry, *Dal-i-man*,  
 Me mudder play wid a play, *Dal-i-man*.

Dal-i-man-a Dal-i-man, two, *Dal-i-man*,  
 Dal-i-man-a Dal-i-man, two, *Dal-i-man*,  
 Him mudder play wid a play, *Dal-i-man*,  
 Mash yo' finger an' you cry, *Dal-i-man*,  
 Mash yo' finger an' you cry, *Dal-i-man*,  
 Him mudder play wid a play, *Dal-i-man*.

20. Dalimon, Dalimon.<sup>22</sup>

a. (Christiana.)

♩ = 69.



Dal'mon, Dal'mon, Dal'mon one,  
Dal'mon, Dal'mon, Dal'mon two,  
Oh, dere's somet'ing Tacuma say,  
Tacuma say, "Brudder Charlie, draw it in."

All sit in a row and stretch out their feet. The leader counts out until only one foot remains. The owner must kneel with head in the lap of the leader. One object after another is laid upon his back while he guesses what it is in the following dialogue:

Jacky, Jacky, my boy, what over you?

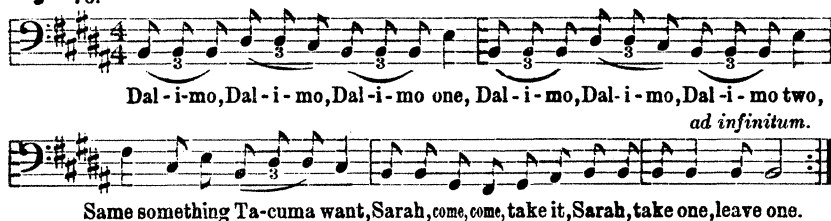
(Makes a guess like "Hat")

Make *buncra* (if the object is a basket) stay until hat come.

The one hiding his eyes must remain in this position until he guesses correctly the object on his back, even "if he guess all night."

b. (Butler's.)

♩ = 76.

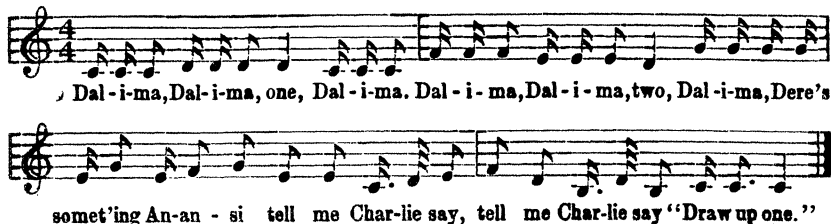


Dal-i-mo, Dal-i-mo, Dal-i-mo one,  
Dal-i-mo, Dal-i-mo, Dal-i-mo two.  
Same somet'ing Tacuma want,  
Sarah, come, come take it,  
Sarah, take one, leave one.

<sup>22</sup> "Aonadan, Dhanadan," MacLagan (Argyleshire), 100.

## c. (Brown's Town.)

♩ = 88.



Dalima, Dalima, one, Dalima.  
Dalima, Dalima, two, Dalima.  
Dere's somet'ing Anansi tell me Charley say,  
Tell me Charlie say, "Draw up one."

## d. (Bethlehem.)

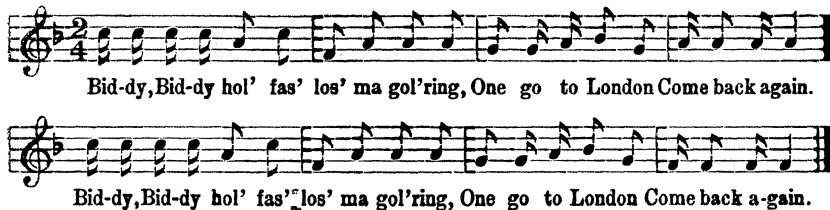
Dalema, dalema,  
One dalema, two dalema,  
Three dalema, four dalema,  
Five dalema, six dalema,  
Seven dalema, eight dalema,  
Nine dalema, ten dalema,  
Unco Quasiba tell Massa Charley  
To tell Br'er Nansi, "Draw it out."

Players sit around a table with their hands placed flat, palms downwards, on the table in front of them. Leader stands at the head. As they sing, he points to each hand in succession and the hand on which the last word falls is drawn from the table until only one hand remains. This person is leader for the next game.

21. Biddy, Biddy, Hold Fast.<sup>23</sup>

## a. (Lacovia.)

♩ = 88.



<sup>23</sup> "Hold Fast my Gold Ring," Newell, 150.

Biddy, Biddy, hol' fast,  
 Los' ma gold ring,  
 One go to London,  
 Come back again.

Players sit about a table with fists on the table, held close together. "Master" goes from player to player as they sing and drops the gold ring into one of the closed hands. Then he says, "Jack, find your master gold ring." Jack, who stands watching, guesses into which hand the ring is dropped.

Or the following dialogue ensues:<sup>24</sup>

<i>Master.</i>	Jack, my boy, fin' yo' master gold ring.
<i>Jack.</i>	Some say this, some say that, I t'ink it is master boy got it.
<i>Boy.</i>	No, I t'ink it master self.
<i>Master.</i>	Me? Me? I deny that.
<i>Boy.</i>	Well, it mus' be Blue-bell got it then.
<i>Jack.</i>	No, no, I t'nk it is Ground Dove got it.
<i>Ground Dove.</i>	What is that? me, Ground Dove? No no, no me, Ground Dove don' have it at all.
<i>Jack.</i>	It is Coney-on-the-beach have it.
<i>Coney.</i>	No no no, 'tis not Coney-on-the-beach.

*b.* (Ballard's Valley.)

One player hides his eyes or goes out of the room. All sing while the ring is being hidden—

Biddy, Biddy, hol' fast,  
 Last night gold ring,  
 Go over land  
 And come back again.

They call "Biddy, Biddy, Biddy." The one outside returns and says to the one in whose hand he guesses it hidden, "Give it to me."

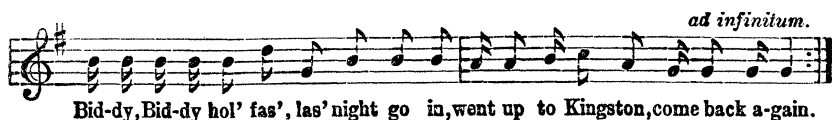
*c.* (Butler's.)

♩ = 76.

Bid-dy Bid-dy hol' fas', las' night go in, went up to Kingston, come back again,

<sup>24</sup> "Mrs. Macpherson's Ring," MacLagan (Argyleshire), 118. Cf. "Master and Boy," No. 4.





Bid-dy, Bid-dy hol' fas', las' night go in, went up to Kingston, come back a-gain.

Biddy Biddy, hol' fas',  
Las' night go in,  
Went up to Kingston,  
Come back again.

*d.* (Christiana.)

$\text{♩} = 72.$



Bil - ly, Bil - ly, wha' me ring? ma gol' ring? If you lost it you

*ad infinitum.*



find it, ma gol' ring. One fe mas - sa, one fe bwa, ma gol' ring.

Billy, Billy, wha ma ring?  
*Ma gol' ring.*

If you lost it you find it,  
*Ma gol' ring.*

One fe massa, one fe bwa,  
*Ma gol' ring.*

## 22. Drop, Peter, Drop, Drop.<sup>25</sup>

(Martha Murray, Lacovia.)

Drop, Peter, drop, drop, my gold ring.  
Send a letter to my love, I drop it on the way,  
Some one pick it up, and won't give it up.

Players form a ring with hands behind backs and pass some article from hand to hand. One called the "searcher" tries to find

<sup>25</sup> The last part of the song commonly belongs to the game of "Drop the Handkerchief" or of "Kiss in the Ring." The introductory lines do not occur in English collections. In America the popular formula is "Tisket a tasket, a green and yellow basket," for which see *County Folk-lore* (Northumberland), 113: "Hisket a hasket, Buy a penny basket." See "Drop the Handkerchief" and "Kiss in the Ring," Gomme I, 109, 305; Udall (Dorsetshire), *Folk-lore Journal* 7, 211, 212; Courtney (Cornish), *Folk-lore Journal* 5, 52; Allen (Surrey), *Folk-lore Record* 5, 87; MacLagan (Argyle-shire), 214; "Hunt the Squirrel," Newell, 168; "Drop the Handkerchief," Gardner (Michigan), *JAF* 33, 96; "Itiskit," Wolford, *Play-party in Indiana*, 59.

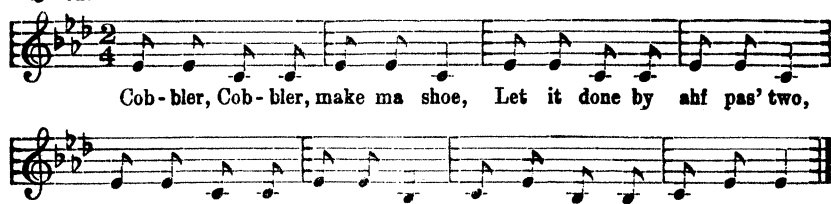
it. Sometimes the "master" beats him until he finds it, or the one upon whom the article is found gets a beating or pays a forfeit.

- b. Sammy lost his gold pocket-knife.<sup>26</sup>  
Oh, Sammy can't find it!

### 23. Hunt the Slipper.<sup>27</sup>

(Brown's Town.)

$\text{♩} = 72.$



Cob- bler, Cob- bler, make ma shoe, Let it done by ahf pas' two,  
Ahf pas' two is at de do', Let it done by ahf pas' two.

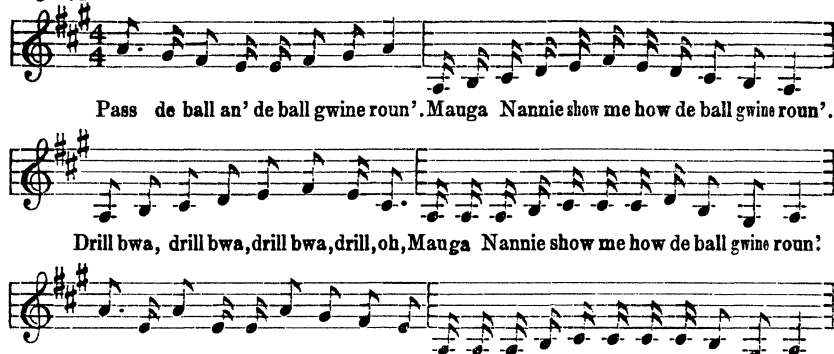
Cobbler, cobbler, make ma shoe,  
Let it done by 'ahf pas' two.  
'Ahf pas' two is at the do',  
Let it done by 'ahf pas' two.

The players are seated and pass the slipper behind their backs.

### 24. Pass the Ball.<sup>28</sup>

a. (Christiana.)

$\text{♩} = 72.$



Pass de ball an' de ball gwine roun'. Mauga Nannie show me how de ball gwine roun'.  
Drill bwa, drill bwa, drill bwa, drill, oh, Mauga Nannie show me how de ball gwine roun'.  
Pass de ball an' de ball yan' fin', oh, Mauga Nannie tell me say de ball gwine roun'.

<sup>26</sup> Cf. Jekyll's "Me los' me gold ring, fin' an' gi' me," in *Jamaican Song and Story*, 197.

<sup>27</sup> Gomme I, 241; Udal (Dorsetshire), *Folk-lore Journal* 7, 237.

<sup>28</sup> Jekyll, *Jamaican Song and Story*, 196. "Mauga" means thin; "bwa" means boy.



Drill bwa, drill bwa, drill bwa, drill, oh, Mauga Nannie tell me say de ball gwine roun'.

Pass de ball an' de ball gwine roun',  
 Mauga Nannie show me how de ball gwine roun'.  
 Drill bwa, drill bwa, drill bwa, drill, oh,  
 Mauga Nannie show me how de ball gwine roun'.

Pass de ball an' de ball kyan' fin', oh,  
 Mauga Nannie tell me say de ball gwine roun'.  
 Drill bwa, drill bwa, drill bwa, drill, oh,  
 Mauga Nannie tell me say de ball gwine roun'.

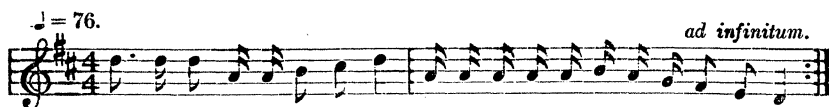
b. (Bethlehem.)

Pass de ball and de ball gwine round,  
 Maugre Nanny show me how de ball gwine round.  
 De ball gwine round with a bunch of rose,  
 Maugre Nanny show me how de ball gwine round.

Players stand in a ring and pass a small object from hand to hand behind their backs exactly as in "Drop, Peter, Drop, Drop." One in the center searches for the "ball" while another beats her until she finds it,

## 25. Pass the Light.<sup>29</sup>

(Butler's.)



Pass the light and the light will go. An - y - bod - y out the light, the light will go.

Pass the light and the light will go.  
 Anyone out the light, the light will go.

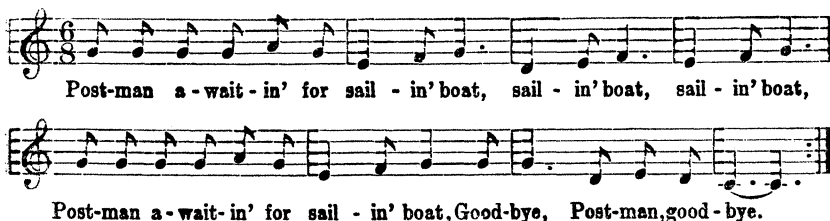
Players seated in a ring or row pass a lighted candle from hand to hand. The person in whose hand the light goes out, pays a forfeit or gets a beating.

<sup>29</sup> This game, under the name of "Jack's Alive," is very wide-spread. See Gomme, I, 256; MacLagan (Argyleshire), 129; Gutch (East Riding of Yorkshire), 145; Black (Orkney and Shetland Isds.), 216; "Robin's Alive," Newell, 135.

26. Postman.<sup>20</sup>

a. (Christiana.)

♩ = 184.



Song     Post-man a-waitin' for sailin' boat,  
            Sailin' boat, sailin' boat.  
            Post-man a-waitin' for sailin' boat,  
            Good-bye, Post-man, good-bye.

Dialogue.

Who is there? Postman.  
 What you bring? Letter.  
 For whom? For — .  
 How many? Two.

Postman stands by the door, all the boys outside, all the girls in. The girls form a line and sing as they advance and retreat. The one called goes outside the door to receive her letters, which are kisses.

b. (Ballard's Valley.)

Song.     Post-boys are waiting for sailing on,  
            Sailing on, sailing on.  
            Post-boys are waiting for sailing on,  
            So take up your anchor and go.

Dialogue.

Who is there? Letter post.  
 How many? Four and twenty.  
 For whom? Miss — .

Players join hands in a ring and sing while one player as "Postboy" runs around outside the ring. At the word "go," the postboy takes hold of the player he has reached and the dialogue ensues. If he gives the right name, the player from the ring has to take his place as postboy.

<sup>20</sup> "American Post," Gomme II, 404; "Glasgow Ships," MacLagan (Argyle-shire), 81; "Sailing at High Tide," Newell, 238.

27. Hen and Chickens.<sup>31</sup>

(Bethlehem.)

One player crouches behind a small pile of brush in the attitude of an old woman building a fire. The others scatter about nearby. One addresses the old lady.

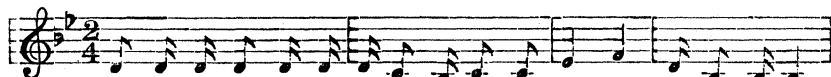
<i>Mother Hen.</i>	{ Together }	Cluck! cluck! cluck!
<i>Chicks.</i>	{ several times }	Pee, pee, pee, pee.
<i>Mother Hen.</i>		Old Lady, what is the time?
<i>Old Lady.</i>		Half past twelve.
<i>Hen.</i>	{ Together }	Cluck! cluck! cluck!
<i>Chicks.</i>	{ }	Pee, pee, pee, pee.
<i>Mother Hen.</i>		Old Lady, what you making up that fire for
<i>Old Lady.</i>		To roast a chick. [do?
<i>Mother Hen.</i>		To roast what chick?
<i>Old Lady.</i>		Those maugre maugre chick.
<i>Mother Hen.</i>		Those fat fat chick!
<i>Old Lady.</i>		I must have a chick!
<i>Mother Hen.</i>		You shan't have a chick!
<i>Old Lady.</i>		I must have a chick!
<i>Mother Hen.</i>		You shan't have a chick!
<i>Old Lady.</i>	{ Together }	Chick, chick, chick.
<i>Chicks.</i>	{ repeated }	I want no corn.

The "chicks" hurry into line behind the mother hen, each holding the one in front around the waist. The old lady tries to catch the last one, crying "I must have a chick." The mother tries to keep in front of her, at the same time repeating "You shan't have a chick." The old lady calls "Chick!" and the chickens cry "I want no corn!" until the "chick" at the end of the line is caught.

## 28. Puss and Rat.

a. (Eva Henriquez, Brown's Town.)

♩ = 72.



Jump, Brudder Rat, Brudder Puss a go catch you, lay, lay, jump an' de-lay.



Jump, jump, jump fo' yo' life, lay, lay, jump an' de-lay.

<sup>31</sup> Gomme I, 201; Maclagan (Argyleshire), 132; Newell, 155; "Fox & Goose," Gomme I, 139; Udal (Dorsetshire), *Folk-lore Journal* 7, 217; "Fox & Hen," Gutch (East Riding of Yorkshire), 144.

Jump, Brudder Rat, Brudder Puss a go catch you,  
*Lay, lay, jump an' delay.*  
 Jump, jump, jump fo' you life,  
*Lay, lay, jump an' delay.*

Players form a long line. Puss and Rat are on opposite sides of the line and are not allowed to run around it. They face each other.

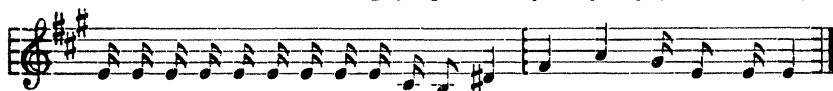
Good-morning, Brother Rat.  
 Good-morning, Brother Puss.  
 I hear you get into my corn last night and broke  
 out the last ear of corn.  
 Yes, and if you heard about it, come and lump it.

Rat stoops down one side and Puss stoops down the other and attempts to get at Rat between the players, who stand still and sing.

b. (Christiana.)



Brudder Ratta, Brudder Pussa, go jump shande-lay, Lay, lay, jump shan-de-lay.



Brudder Pussa, Brudder Ratta, go to corn-piece, Lay, lay, jump shan-de-lay.

Brudder Rat an' Brudder Puss a go jump shan-de-lay,  
*Lay, lay, jump shan-de-lay.*  
 Brudder Puss an' Brudder Rat a go to corn-piece,  
*Lay, lay, jump shan-de-lay.*

Players form in a ring. Rat is outside, Cat inside. Cat tries to dodge about a player to hit Rat, while the player in the ring endeavors to prevent her by keeping in front of her. All sing.

c. (Bethlehem.)

*Lay, lay, jump shan-de-lay,*  
*Lay, lay, jump shan-de-lay,*  
 If I jump shan-de-lay I make no delay,  
 Brudder Rat an' Brudder Puss a jump shan-de-lay,  
 If I catch Brudder Rat I wi' gi' him pom-pom!

Players form a line holding each other firmly about the waist. Puss and Rat stand on each side of the line. All sing. Puss

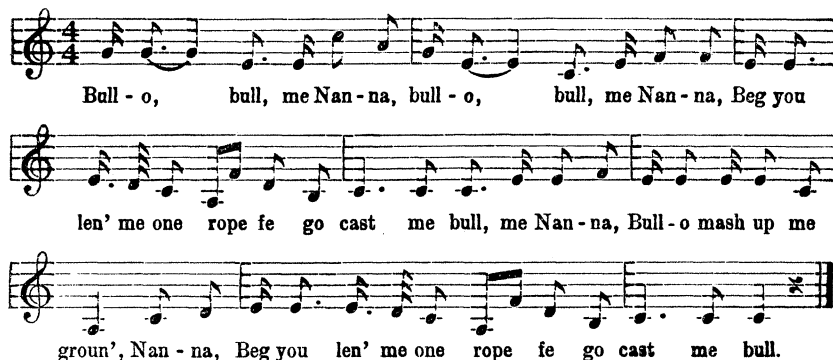
tries to dodge about the line to catch Rat while the players try to prevent her by keeping directly in front of her. Puss meanwhile sings the last line.

29. Bull in the Pen.<sup>32</sup>

a. Bull-o.

(Christiana.)

♩ = 96.

Bull-o, bull, *me Nanna*,Bull-o, bull, *me Nanna*,Beg you len' me one rope fe go cast me bull, *me Nanna*.Bull-o mash up me groun', *Nanna*.

Beg you len' me one rope fe go cast me bull.

Players form a ring holding hands. Two in the center take the parts of the "driver," who holds a whip, and the "bull." The driver goes to each link of hands in turn to see if the "fence" is firm. In Lacovia, the following dialogue is used: "What kind of fence?" "Iron fence." "What kind of fence?" "Plantain fence." These words are a challenge for the bull to break through. When the game is played by boys, a chase follows and the "bull" is brought home in the arms of the players.

b. Ring ding darling.

(Christiana.)

♩ = 66.



<sup>32</sup> Gomme I, 50. Cf. *Garden Gate*, I, 146. See Jekyll, *Jamaican Song and Story*, 201.



How me fe get out here, ring ding dar-lin'. Bull in a pen, oh, ring ding dar-lin'.

Dis a me strong fence,  
*Ring ding darlin'.*  
 Dis a me weak fence,  
*Ring ding darlin'.*  
 How me fe get out here?  
*Ring ding darlin'.*  
 Bull in a pen, oh,  
*Ring ding darlin'.*

c. May-pen Bull.

(Bethlehem.)



Lay! lay! lay! me say lay! lay! May pen bull is a ver-y bad bull.

Lay! lay! lay! me say "lay! lay!"  
 May-pen bull is a very bad bull.

### 30. Going through the Rocky Road.<sup>33</sup>

a. (Ballard's Valley.)

As I ride through the rocky road, *oh, Marley, Marley!*  
 As I ride through the rocky road, *oh, Marley, Marley!*  
 All the handsome girls no fe you one,<sup>34</sup> *Marley, Marley!*  
 All the handsome girls no fe you one, *Marley, Marley!*  
 Ride through the rocky road, *Marley, Marley!*  
 Open the gate and count it through, *Marley, Marley!*

<sup>33</sup> I take this game to be a version of "How Many Miles to Babylon?" In Udall (Dorsetshire), *Folk-lore Journal* 7, 23, "How many miles to Gandigo?", "all the other pairs hold up their hands as high as they can and the king and queen run through the arch-way and back again, and so on with the next pair, and other pairs in turn." See Gomme I, 231. In Newell's version (p. 153) the song runs:

Marlow, marlow, marlow bright,  
 How many miles to Babylon?

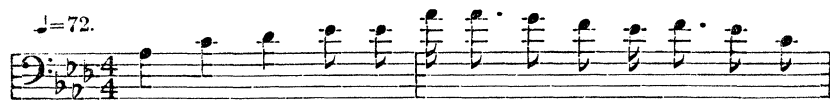
Gomme (II, 230) discusses the relation of the game to that of "Thread the Needle," which is played in a similar manner. Chambers describes the same dance as taking place at village festivals at May-Time. See *Mediaeval Stage* I, 165. See note to game 31.

<sup>34</sup> "For you alone."

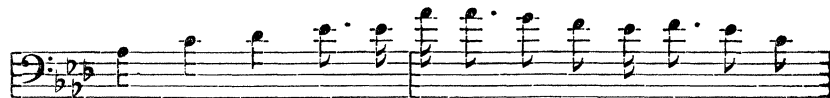


## b. (Maroon Town.)

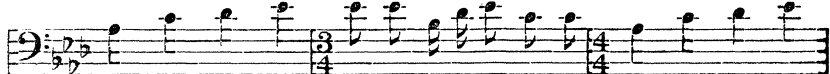
♩ = 72.



Mar - ley, Mar - ley, A walk-in' t'rough de rock - y road, oh,

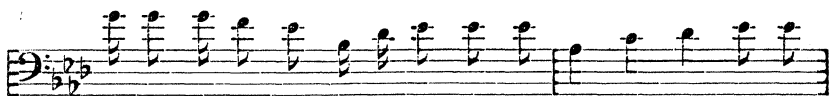


Mar - ley, Mar - ley, A walk-in' t'rough de rock - y road, oh,

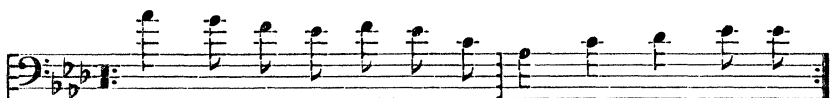


Mar - ley, Mar - ley

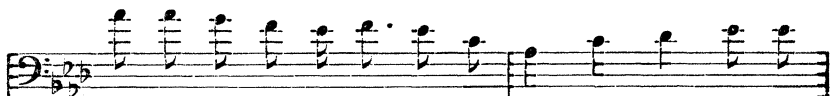
Mar - ley, Mar - ley.



O - pen de ring so makeme jump it so, Mar - ley, Mar - ley. A



goin' t'rough de rock - y road, oh, Mar - ley, Mar - ley, A



walk - in' for a rock - y road, oh, Mar - ley, Mar - ley, A



walkin' t'rough de rocky road, oh, Mar - ley, Mar - ley, A walk-in' t'rough de



rock-y road, oh, Mar - ley, Mar - ley ?

?

A-walkin' t'rough de rocky road,

*Oh, Marley, Marley!*

A-walkin' t'rough de rocky road,

*Oh, Marley, Marley!*

Open de ring so make me jump it so, (?)

*Marley, Marley.*

Players stand in two rows facing each other, their hands joined above their heads forming an arch. As they sing, the two

at the end run through under the arch and take their places at the lower end while the other couples skip through in turn, keeping time to the song.

### 31. Thread the Needle.<sup>35</sup>

#### a. Thread Needle.

(1) (Maroon Town.)



T'read needle, t'read needle, long, long t'read. Nannie got to t'read, oh, long, long t'read.

T'read needle, t'read needle, long long t'read,  
Nannie got to t'read, oh, long long t'read.

Players join hands in a curved line. The end player passes under his own and the second player's linked hands, then, followed by the second player, under the hands of the third and fourth, and so on until all are wound up in a coil.

(2) (Bethlehem.)

Annie, Annie, thread the needle, reel and sew,  
Thread the needle, thread the needle, reel and sew.

#### b. Bruk foot.

(Bethlehem.)



Bruk foot Sen - ior, Sen - ior, Sen - ior, can-ter a-long Sen - ior.

The players move "as if each one had a broken leg."

<sup>35</sup> See *Folk-lore Record* 5, 88. This is perhaps the "interesting dance movement" which Mrs. Gomme fails to find in versions of the "Babylon" game. The words "Dan, Dan, thread the needle, Dan, Dan, sew," as well as other references to "threading the needle" are found attached in some songs to the game of "How Many Miles to Babylon?" See Gomme I, 234; *County Folk-lore* (Suffolk), 63. In this it resembles the familiar

Open the gates as wide as high  
And let King George and I go by,

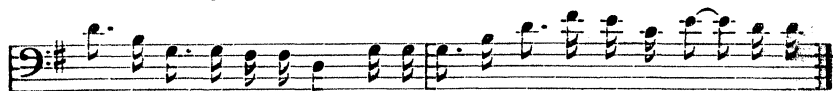
## c. Pana Marley.

(Maroon Town.)

♩ = 100.



Pa-na Mar-ley, Mar-ley, Mar-ley, oh, Pa-na Mar-ley, Mar-ley, Mar-ley, oh, Pa-na



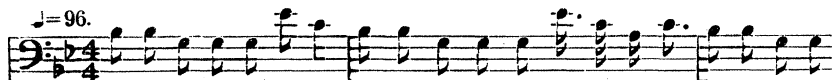
Mar-ley, Mar-ley, Mar-ley, oh, Pa-na Mar-ley, Mar-ley, Mar-ley, oh, Pa-na

Pana Marley, Marley, Marley,  
 Pana Marley, Marley, Marley,  
 You see me Beaver hat,  
 You see me criers boot,  
 Oh, Pana Marley, Marley, Marley!

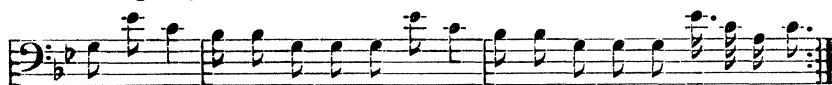
## d. Land goes up and down.

(Maroon Town.)

♩ = 96.



Lan' goes up an' down, ho-ke, Lan' goes up an' down wid you, Nannie. Lan' goes up an'



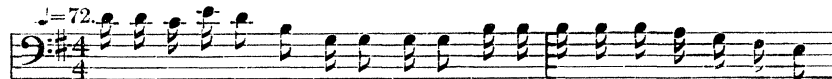
down ho-ke. Lan' goes up an' down, ho-ke. Lan' goes up an' down wid you, Nannie.

Lan' goes up an' down, ho-ke,  
 Lan' goes up an' down wid you, Nannie.

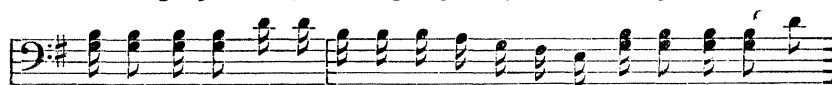
32. Hill and Gully Riding.<sup>36</sup>

a. (Maroon Town.)

♩ = 72.



Hill an' gul-ly rid-er, hill an' gul-ly, If you tumble down you broke yo' neck,



hill an' gul-ly. If you tumble down you broke yo' neck, hill an' gul-ly. Oh,

<sup>36</sup> The action of this game resembles that of the last except that the players jump over not under the clasped hands and it hence becomes a vigorous athletic game for men and boys.



hill an' gul-ly rid - er, hill an' gul-ly. Oh, hill an' gul-ly rid - er,  
 hill an' gul-ly. If you tum-ble down you broke yo' neck, hill an' gul-ly. If you  
 break yo' neck you go to hell, hill an' gul-ly. If you go to hell be deb-il glad,  
 hill an' gul-ly. Oh, hill an' gul-ly rid - er, hill an' gul-ly. Oh,  
 hill an' gul-ly rid - er, hill an' gul-ly. If you tumble down you broke yo' neck,  
 hill an' gul-ly. If you broke yo' neck you go to hell, Hill an' gul-ly, If you  
 go to hell de debil glad, hill an' gul-ly. Oh, hill an' gul-ly rid - er, hill an' gul-ly.

Hill an' gully rider, *hill an' gully.*

If you tumble down you broke yo' neck,

*hill an' gully.*

Oh, hill an' gully rider, *hill an' gully,*

If you tumble down you broke yo' neck,

*hill an' gully.*

If you break yo' neck you go to hell,

*hill an' gully.*

If you go to hell de debbil glad,

*hill an' gully.*

Oh, hill an' gully rider, *hill an' gully.*

Players (male) form a curved line holding hands. As they keep time to the song, one and then another player leaps over and passes under the joined hands without breaking the line.

b. (Brown's Town.)

♩ = 80.

Hill an' gul-ly rid - er, hill an' gul-ly. If you broke yo' neck you go to hell.

Hill an' gul-ly. Hill an' gul-ly rid - er, hill an' gul-ly. If you

broke yo' neck you go to hell, hill an' gul-ly. It's a long, long way;

hill an' gul-ly. It's a long way to go to hell. Hill an' gul-ly.

1

2

FIN.

## 33. Two Gully Meet Up.

a. (Lacovia.)

♩ = 160.

Two gul-ly meet, oh, one goes so, one comes so. Two gul-ly

meet, oh, one goes so, one comes so. Meet on a Mon-day,

one goes so, then they meet on Mon-day, one goes so, then they

meet on Tues-day, one goes so, then they meet on Wednesday,

one goes so, then they meet on Thurs-day, one goes so, then they

meet on Fri - day, one goes so, then they meet on Sat - ur - day,  
*D. C. ad infinitum.*  
 one goes so, then they meet on Sun - day, one goes so.

Two gully meet, oh, *one goes so, one comes so.*  
 Two gully meet, oh, *one goes so, one comes so.*  
 Then they meet on Monday, *one goes so.*  
 Then they meet on Tuesday, *one goes so.*  
 Then they meet on Wednesday, *one goes so.*  
 Then they meet on Thursday, *one goes so.*  
 Then they meet on Friday, *one goes so.*  
 Then they meet on Saturday, *one goes so.*  
 Then they meet on Sunday, *one goes so.*

Players stand in a ring, every two facing each other. As they sing, they make a step forward and clap hands, first with their partners, then, turning, with the one behind.

*b.* (Butler's.)

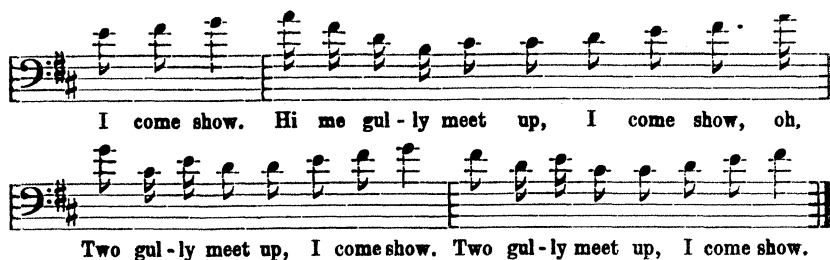
$\text{♩} = 76.$

Two gul - ly meet up, I come through, two gul - ly meet up, I come through,  
*ad infinitum.*  
 two gul - ly meet up, I come through, two gul - ly meet up, I come through.

*c.* (Maroon Town.)

$\text{♩} = 92.$

I come show. Two gul - ly meet up, I come show.  
 Two gul - ly meet up, I come show. Two gul - ly meet up, I come show.

34. Back, Back, Train.<sup>37</sup>

(Wake song, Elgin.)

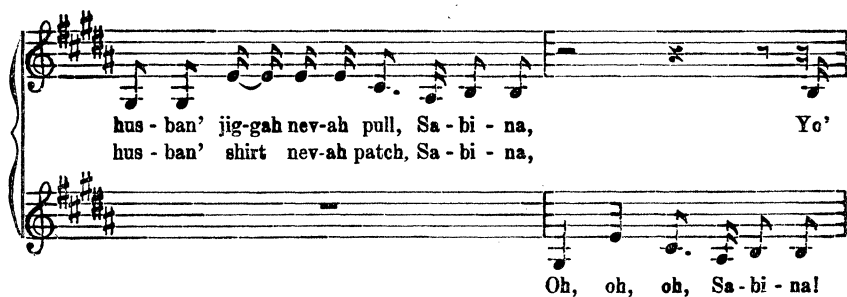
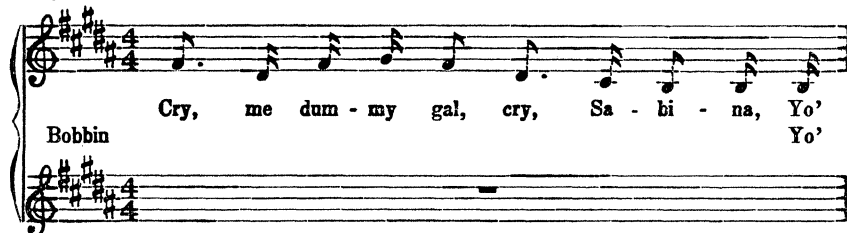
Back ,back, train, not a pulley never lay.  
Back ,back, train, not a pulley never lay.

Players stand in line one behind the other with hands on the shoulder of the one in front, heels together, toes out. The "train" moves back or to the front without taking toes from the ground.

## 35. Dummy Girl.

a. (Christiana.)

♩ = 72.



<sup>37</sup> In Lacovia, the step is danced to the song of "Dickie Solomon." Occasionally the leader makes a sudden dip of the body which all must follow.

hus - ban' foot nev - ah wash, Sa - bi - na, Yo'

Oh, oh, oh, Sa - bi - na!

hus - ban' head nev - ah comb, Sa - bi - na,

Oh, oh, oh, Sa - bi - na!

Cry, me dummy gal, cry, *Sabina*,  
 Yo' husban' jiggah nevah pull, *Sabina*,  
 Yo' husban' shirt nevah patch, *Sabina*,  
     *Oh, oh, oh, Sabina!*  
 Yo' husban' foot nevah wash, *Sabina*,  
     *Oh, oh, oh, Sabina!*  
 Yo' husban' head nevah comb, *Sabina*,  
     *Oh, oh, oh, Sabina!*

*b.* (Lacovia.)

Cry, me dummy gal, cry, *Sabina*,  
     *Oh, oh, oh, Sabina!*  
 Look yo' husband foot, *Sabina*,  
     *Oh, oh, oh, Sabina!*  
 Husband foot never wash, *Sabina*,  
     *Oh, oh, oh, Sabina!*  
 Husband jigger never pull, *Sabina*,  
     *Oh, oh, oh, Sabina!*  
 Look yo' husband shirt, *Sabina*.  
     *Oh, oh, oh, Sabina!*  
 Husband shirt never patch, *Sabina*,  
     *Oh, oh, oh, Sabina!*  
 Look yo' husband head, *Sabina*,  
     *Oh, oh, oh, Sabina!*  
 Husband head never comb, *Sabina*,  
     *Oh, oh, oh, Sabina!*



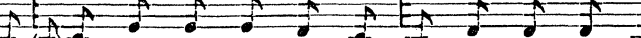
Brag, me dummy gal, brag, *Sabina*,  
And cry, dummy gal, cry.  
Laugh, me dummy gal, laugh, *Sabina*,  
Jump, me dummy gal, jump.

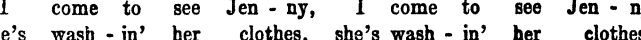
A dramatic song and dance performed by three girls. One with a switch in her hand sings the lines in reproof of the dumb Sabina, who meanwhile examines the foot, shirt and head of her blind husband, who sits in a chair in the center of the group. The entire circle sing the refrain.

36. I Come to See Jennie.<sup>38</sup>

*a.* (Christiana.)

**♩ = 184.**


  
 I come to see Jen - ny, I come to see Jen - ny, I  
 She's wash - in' her clothes, she's wash - in' her clothes, she's


  
*ad infinitum.*  
 come to see Jen - ny, an' how is she now?  
 wash - in' her clothes, an' can - not be seen.

*b.* (Ballard's Valley.)

I come to see Jennie,  
I come to see Jennie,  
I come to see Jennie,

And where is she now?  
She's gone to the river,  
She's gone to the river,  
She's gone to the river,

And cannot be seen.  
Good-by, good-by, good-by, good-by,  
Good-by, I come back again.

She's washing some clothes . . . [repeat as above]

She's starching some clothes . . . [repeat as above]

She's ironing some clothes . . . [repeat as above]

She's sick, she's sick . . . [repeat as above]

She's dead, she's dead . . . [repeat as above]

<sup>38</sup> This is one of the most wide-spread of all folk-games. See Gomme I, 260; MacLagan (Argyleshire), 123; (Essex), *Folk-lore Record* 3, part 2, 171; Newell, 63, 243; Gardner (Michigan), *JAFL* 33, 104. Cf. "Janet Jo," Chambers, *Popular Rhymes of Scotland* (1870), 140.

: What shall we bury her in? :	[three times]
Bury her in red.	
: Red is for soldiers :	[three times]
And that will not suit.	
: What shall we bury her in? :	[three times]
Bury her in blue.	
: Blue is for sailors :	[three times]
And that will not suit.	
: What shall we bury her in? :	[three times]
Bury her in black.	
: Black is for mourners :	[three times]
And that will not suit.	
: What shall we bury her in? :	[three times]
Bury her in white.	
: White is for the duppy :	[three times]
And that will suit.	

One girl lies down, her face covered with a hat. In some sections she is hidden with leaves. Half the players stand in a line behind her, the others advance in line toward them singing the questions, to which the other players sing the answers. At the last line, the "duppy" rises and chases them, while the players scatter.

### 37. Here is a Lady from Barbaree.<sup>39</sup>

a. (Brown's Town.)

♩ = 200.

Here is a la - dy from Bar - bar - ee, Bar - bar - ee,

Bar - bar - ee, Here is a la - dy from Bar - bar - ee, Her

chil - dren by her side. One can wash de od - der can patch, de

<sup>39</sup> "Lady of the Land," Gomme I, 313; Udal (Dorsetshire), *Folk-lore Journal* 7, 227; "Here's a Poor Widow," MacLagan (Argyleshire), 63; "Here Comes a Poor Woman from Baby-land," *Early English Poetry, Percy Society* IV (1841), 116; "Lady from Babylon," *County Folk-lore* (Northumberland), 113; "Widow of Babylon," Chambers, 136; "Lady from Barbary," Newell, 56, 255.



od - der can make a dol - ly white dress. Come take one ob ma daughters.



Poor lit - tle Sar - ah is goin' a - way, goin' a - way, goin' a - way,



Poor lit - tle Sar - ah is goin' a - way, good - bye, Sar - ah, good - bye.

Here is a lady from Barbaree, Barbaree, Barbaree,  
 Here is a lady from Barbaree, her children by her side.  
 One can wash, de odder can patch, de odder can make a  
 Come take one of my daughters. [dolly white dress,

Poor little Sarah is goin' away, goin' away, goin' away,  
 Poor little Sarah is goin' away, good-bye, Sarah, good-bye.

Players form a ring. One in the center sings at the same time that she counts out from player to player by waving a hat in front of each. The one upon whom the seventh line falls is taken away from the ring and her name substituted in the farewell song, which is sung by all the other players.

b. (Christiana.)

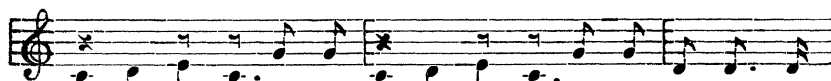
♩ = 184.



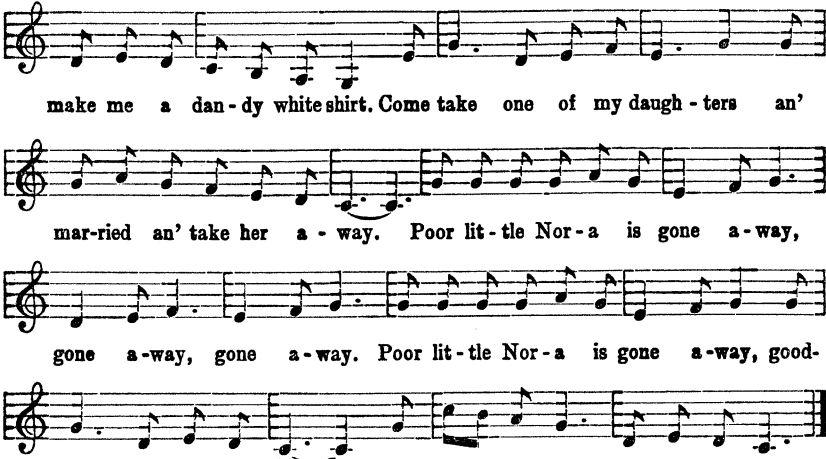
Heah comes an ol' la - dy from Ba - ba - lay, Ba - ba - lay, Ba - ba - lay, Heah



comes an ol' la - dy from Ba - ba - lay, she has two daughter at home.



Oth - ers can wash, Oh yes, Oth - ers can patch, Oh yes, No one to



make me a dan-dy white shirt. Come take one of my daugh - ters an'  
 mar-ried an' take her a - way. Poor lit-tle Nor-a is gone a-way,  
 gone a-way, gone a-way. Poor lit-tle Nor-a is gone a-way, good-  
 bye, Nor - a, good - bye. Good - bye, good-bye, Nor - a, good-bye.

Heah comes an ol' lady from Babalay, Babalay, Babalay,  
 Heah comes an ol' lady from Babalay, she has two  
 daughters at home.

Others can wash, oh, yes! others can patch, oh, yes!  
 No one to make me a dandy white shirt,  
 Come take one of my daughters an' married an' take her away.

Poor little Nora is gone away, gone away, gone away,  
 Poor little Nora is gone away; good-bye, Nora, good-bye.  
 Good-bye, good-bye, Nora, good-bye.

The players form a line facing a single player and advance and retreat singing the lines, as in the next game.

### 38. Ten Jews Arriving.<sup>40</sup>

(Bethlehem.)

Ten Jews arriving,  
 Ten Jews arriving,  
 Ten Jews arriving,  
 With a handsome handsome sailor.

And what is your intention?  
 And what is your intention?  
 And what is your intention?  
 With a handsome handsome sailor.

<sup>40</sup> "Three Dukes," Gomme II, 233; Newell, 47; Gardner (Michigan), JAFL 33, 129; "Four Dukes," Wolford, *Play-party in Indiana*, 52; "Duke of Rideo," Udal (Dorsetshire), *Folk-lore Journal* 7, 222; "Dukes a-riding," (Essex), *Folk-lore Record* 3, part 2, 170.

My intention is to marry,  
 My intention is to marry,  
 My intention is to marry,  
 With a handsome handsome sailor.

And who will you have to marry?  
 And who will you have to marry?  
 And who will you have to marry?  
 With a handsome handsome sailor.

I'll have Miss — to marry,  
 I'll have Miss — to marry,  
 I'll have Miss — to marry,  
 With a handsome handsome sailor.

And who will you have to take her away?  
 And who will you have to take her away?  
 And who will you have to take her away?  
 With a handsome handsome sailor.

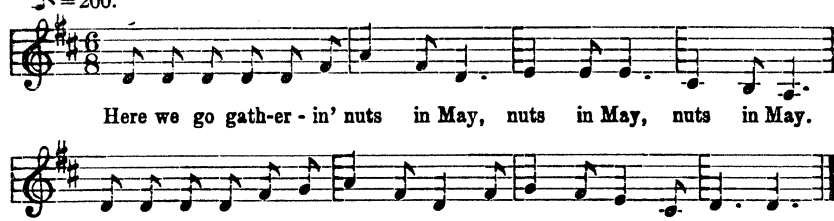
I'll jump myself and take her away,  
 I'll jump myself and take her away,  
 I'll jump myself and take her away,  
 With a handsome handsome sailor.

The players form in two lines. One line sings the questions, the other the answers. Both advance and retreat with a dancing step as one or the other sings. At the last, one of the players is carried over to the other line and the song begins with "eleven Jews."

### 39. Nuts in May.<sup>41</sup>

(Christiana and Bethlehem.)

♩ = 200.



Here we go gath-er - in' nuts in May, nuts in May, nuts in May.

Here we go gath-er - in' nuts in May, so ear - ly in de mawn - in'.

Here we come gathering nuts in May, nuts in May, nuts in May,  
 Here we come gathering nuts in May, so early in the morning.

<sup>41</sup> Gomme I, 424; "Gathering nuts away," Udal (Dorsetshire), *Folk-lore Journal* 7, 224; (Surrey), *Folk-lore Record* 5, 85; (Essex), *Folk-lore Record* 3, part 2, 170; Newell, 89, 236; Gardner (Michigan), *JAF* 33, 99.

And who will you have for nuts in May, nuts in May, nuts in May,  
And who will you have for nuts in May, so early in the morning?

We'll have Miss — for nuts in May, nuts in May, nuts in May,  
We'll have Miss — for nuts in May, so early in the morning.

And who will you have to take her away, take her away, take her away,  
And who will you have to take her away, so early in the morning?

We'll have Miss — to take her away, take her away, take her away,  
We'll have Miss — to take her away, so early in the morning.

Players form in two lines and advance and retreat, singing question and answer in turn. A line is drawn midway between the two lines and the last girl named in the song tries to draw the first across the line to join her company.

#### 40. Jacky Knee Won't Bend.<sup>42</sup>

a. (Brown's Town.)

$\text{♩} = 72.$

Zach - y, yo' knee won' ben', Me Zach - y Pon, Ben' i' lak a  
piece ob 'tick, Me Zach - y Pon, Ben' it down to grown', Me Zach - y Pon.

Zachy, yo' knee won't bend,  
Me Zachy Pon.  
Ben' i lak a piece ob 'tick,  
Me Zachy Pon.  
Ben' it down to groun',  
Me Zachy Pon.

Players form a line one behind the other, each with his hands on the shoulders of the one in front. All sing and bend their knees slightly or to the ground according to the words of the song. The "master" goes about from one to the other beating with a stick whoever fails to bend at the proper command.

<sup>42</sup> Jekyll, *Jamaican Song and Story*, 214.

b. (Hubert Milwood, Lacovia.)

$\text{♩} = 76.$

Jack - y Lo - do, Jack - y knee won't bend, Jack - y Lo - do, Jack - y  
*ad infinitum.*  
 los - ing lov - er, Jack - y Lo - do, Jack - y knee won't bend, Jacky Lo - do.

*Jacky lo' do',  
 Jacky losing lover,  
 Jacky lo' do'.  
 Jacky knee won't bend,  
 Jacky lo' do'.*

Players form a ring, one player stands outside with a switch, "Jacky" stands in center beating time with a bell. He sings the lines, players dance in time to the beats and sing the chorus. When Jack sings "Jacky knee won't bend," all must bend knees or get switched by the "master" outside. The fun of the game consists in bringing in the line unexpectedly.

c. (Lacovia.)

Jacky knee won't bend, *Jacky Spaniel*,  
 Yo knee too stiff, *Jacky Spaniel*,  
 Bend, you gal, *Jacky Spaniel*,  
 Rock yo' waist, *Jacky Spaniel*,  
 Oh, jump around, *Jacky Spaniel*.

#### 41. Tindal.

(Christiana.)

$\text{♩} = 72.$

Tin - dal, tin - dal, tin - dal, tin - dal, Tin-dal a raise an' fall, make a la - dy,  
 Tin dal a raise an' fall, make a la - dy, Tindal a raise an' fall, a so dey wash.

Tindal, tindal, tindal,  
 Tindal a raise an' fall,  
     *Make a lady,*  
 Tindal a raise an' fall,  
     *Make a lady,*  
 Tindal a raise an' fall.

An' so dey wash,  
 Tin-dal a raise an' fall . . .

An' so dey sew,  
 Tin-dal a raise an' fall . . .

An' so dey plane,  
 Tin-dal a raise an' fall . . .

An' so dey beat,  
 Tin-dal a raise an' fall . . .

An' so dey shave,  
 Tin-dal a raise an' fall . . .

All form a ring with one player in the center. All sing the first lines, rising and falling with the words "raise and fall." Each player has been assigned a particular action — washing, sewing, planing, beating, shaving — which she must keep up. The one in the center stands before her and tries to make her follow some different motion by singing and acting herself some other command. If anyone is caught she must pay a forfeit, and the following formula is used in redeeming the articles given as forfeits:

Goods are mine.  
     Coarse or fine?  
 Very very coarse (or fine).

The owner of the goods stands up.

You want it in cash or in job?  
     Want it in job.

You must (here a task is assigned like singing four songs or telling two lies) and my boy will see it's well done.

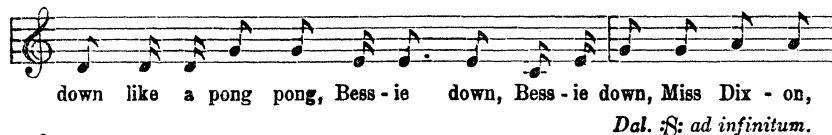
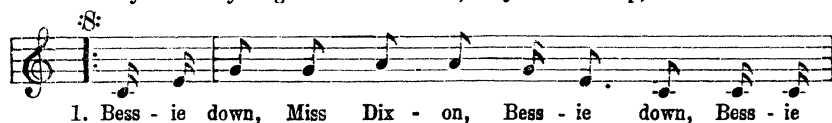
If he takes it "in cash," he gets a blow.



## 42. Bessie Down.

a. (Christiana.)

♩ = 66.



Eb'rybody go to market,  
Buy sweet-sop, come out.  
Eb'rybody go to market,  
Buy sweet-sop, come out.

Bessie down, Miss Dixon, Bessie down,  
Bessie down like a pong pong, Bessie down.  
Bessie down, Miss Dixon, Bessie down,  
Bessie down like a pong pong, Bessie down.

Bessie up, Miss —, Bessie up,  
Bessie up like a pong pong, Bessie up.

Bessie walk, Miss —, Bessie walk,  
Bessie walk like a pong pong, Bessie walk.

Bessie jump, Miss —, Bessie jump,  
Bessie jump like a pong pong, Bessie jump.

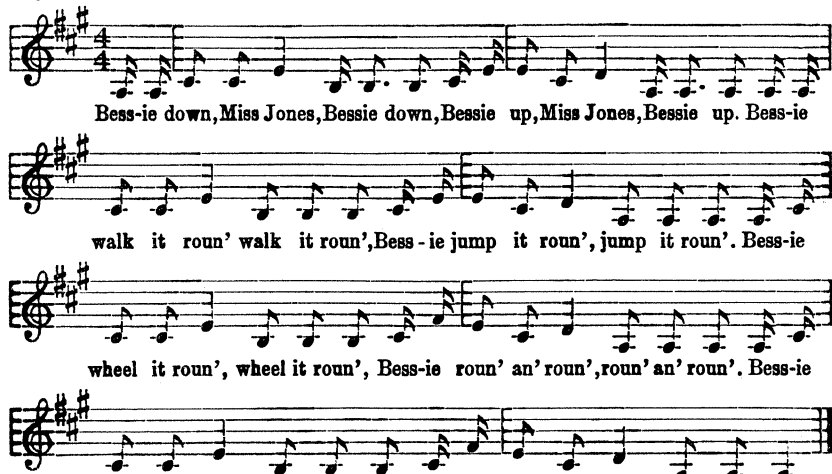
Bessie wheel, Miss —, Bessie wheel,  
Bessie wheel like a pong pong, Bessie wheel.

The players form a big ring with one in the center, and all sing. During the first four lines the one in the center claps time

to the song. At "Bessie down," she goes to each player in turn and places her hands on her shoulders. The player obeys the words of the song by crouching. At the next round they sing "Bessie up" until all are standing again.

*b.* (Brown's Town.)

$\text{♩} = 72.$



Bess-ie down, Miss Jones, Bessie down, Bessie up, Miss Jones, Bessie up. Bess-ie  
walk it roun' walk it roun', Bess-ie jump it roun', jump it roun'. Bess-ie  
wheel it roun', wheel it roun', Bess-ie roun' an' roun', roun' an' roun'. Bess-ie  
roun' an' roun', roun' an' roun', Bess-ie roun' an' roun', roun' an' roun'.

Bessie down, Miss Jones, Bessie down,  
Bessie up, Miss Jones; Bessie up,  
Bessie walk it roun', walk it roun',  
Bessie jump it roun', jump it roun',  
Bessie wheel it roun', wheel it roun',  
Bessie roun' an' roun', roun' an' roun'.

Played as above but without the introductory song. After the first two rounds everybody takes a partner and follows about in a ring singing and acting out the words of the song, until at "round and round" the ring breaks up and they waltz together.

#### 43. Hand and Foot in There.

(Bethlehem.)

Have an aunty over sea-port town,  
Play, boys, play.  
Take my aunty sheet,  
Dash it out of window

Take my aunty cap,  
 Dash it out of window.  
 Take my aunty shoe,  
 Dash it out of window.  
 Take my aunty frock,  
 Dash it out of window.  
 Miss —, what you call it?  
 Hand an' foot in deah.  
 Take it out, take it out!  
 Hand an' foot in deah.  
 Take it out, take it out!  
 Hand an' foot in deah. [*ad infinitum*]

Players form a ring, clasping arms. Leader walks about inside the ring placing her hand on the shoulder of each player in turn, as leader and chorus repeat (or sing) alternate lines. Suddenly she calls the name of one of the players, who must answer the question without hesitation. Leader and chorus then repeat simultaneously the next two lines, the players dancing in place by putting one foot rapidly before the other.

#### 44. Yes, Belinda.

(Claremont.)

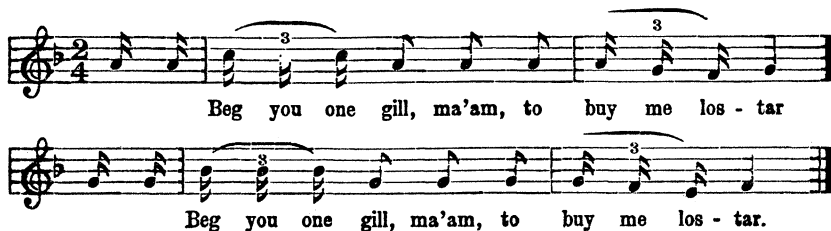
Cloth cheap at home? *Yes, Belinda.*  
 Two-pence gill a yard. *Yes, Belinda.*  
 Want a girl to court? *Yes, Belinda.*  
 Bring him come to judge. *Yes, Belinda.*  
 Gal, you know me name? *Yes, Belinda.*  
 The name a taught her Joe. *Yes, Belinda.*  
 Bad man you know. *Yes, Belinda.*  
 Have you house and land? *Yes, Belinda.*  
 Have you pig a sty? *Yes, Belinda.*  
 Have you dray an' mule? *Yes, Belinda.*  
 Walk around the ring. *Yes, Belinda.*  
 Wheel her round the ring. *Yes, Belinda.*  
 Wheel her put her back. *Yes, Belinda.*  
 Bring another one. *Yes, Belinda.*  
 Right up to judge. *Yes, Belinda.*  
 That's not the one. *Yes, Belinda.*  
 Wheel her put her back. *Yes, Belinda.*  
 Bring another one. *Yes, Belinda.*

Players join hands in a ring. One girl as "judge" recites the lines, all joining in the response, "Yes, Belinda." One or two girls inside the ring act out the directions of the song. They

choose partners, come and stand before the judge, or walk or wheel their partners within the ring; then put back the partner and choose another, whose success with the "judge" seems to be a matter of improvisation.

#### 45. Beg You One Gill, Ma'am.

(Bethlehem.)



Beg you one gill, ma'am, *to buy me lo'star,*  
 Beg you one gill, ma'am, *to buy me lo'star,*  
 Beg you one gill, ma'am, *to buy me lo'star,*  
     *So so gill, ma'am, to buy me lo'star.*  
 Not a boot to me foot, *to buy me lo'star,*  
     *Lend me one gill, to buy me lo'star.*  
 Not a hat to me head, *to buy me lo'star,*  
     *Lend me one gill, to buy me lo'star.*  
 Not a band to me waist, *to buy me lo'star,*  
     *Lend me one gill, to buy me lo'star.*  
 Jig it round a' round, *to buy me lo'star,*  
     *Jig it round a' round, to buy me lo'star.*

All sing. One dances about inside the ring presenting a hat to each one in turn. At the lines "Jig it round," all begin to dance and wind about the central figure until the ring breaks up in confusion.

#### 46. Carry Me Half a Hoe.

a. (Claremont.)

Bring me half a hoe, from Bristol.  
 Bring me half a hoe, come gimme.  
 Bring me half a hoe, come gimme 'cause I want it.  
 Bring me half a hoe, let me weed up me cornpatch!

Players all form a ring about two girls who stand within the circle. They select two other girls from the ring and dance with them across from side to side. These two select two others, whose places the first two fill, and the game goes rapidly forward.

b. (Christiana.)

♩ = 69.

Car-ry me half a hoe, la, come gi'e me a, Car-ry me half a hoe..

.... come gi'e me a. Bush-a want-ed fe go plant po-ta-to,

Car-ry me half a hoe, come gi'e me a. Dis yeah done, you see me

hab ex-ze-ma, Car-ry me half a hoe, Come gi'e me a.

Dis yeah done, you see me hab 'cratch-y 'cratch-y, Car-ry me

half a hoe, Come gi'e me a. Bush-a want-ed fe

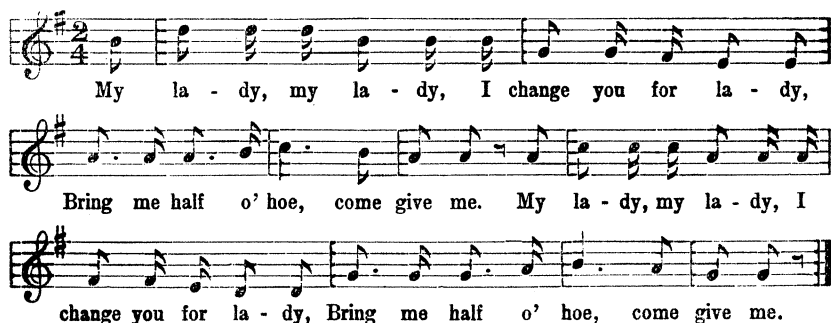
go plant po-ta-to. Car-ry me half a hoe, Come gi'e me a.

Ride, oh, ride, me kyan' 'tan' you, Car-ry me half a hoe, Come gi'e me a.

*Carry me half a hoe, la, come gi'e me a,*  
*Carry me half a hoe, come gi'e me,*  
*Busha want it fe go plant potato,*  
*Carry me half a hoe, come gi'e me a.*  
*Dis yeah done, you see me hab eczema,*  
*Dis yeah done, you see me hab 'cratchy-'cratchy.*  
*Ride, oh, ride, oh, me kyan' stan' heah,*  
*Carry me half a hoe, come gi'e me.*  
*Dis yeah done, you see me hab eczema,*  
*Dis yeah done, you see me hab 'cratchy-'cratchy,*  
*Carry me half a hoe, come gi'e me.*

Players form a ring. All sing. One in the center has a stick in her hand like a hoe with which she touches two players, "a lady and a gentleman," who, at the words "Ride, oh, ride, oh," must wheel around in a dance together and go back in the ring in each other's places.

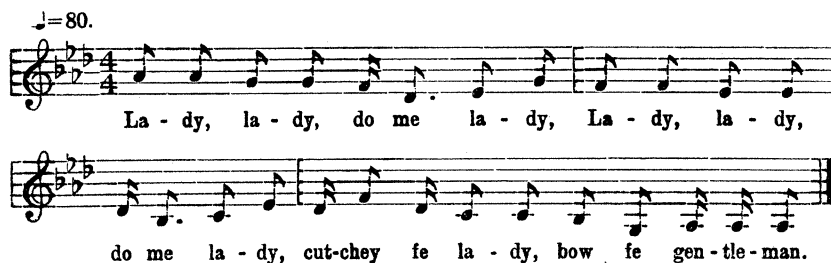
C. (Bethlehem.)



My lady, my lady, I change you for lady,  
 Bring me half o' hoe, come give me.

#### 47. Lady and Gentleman.

(Miss Sullivan, Mile Gully.)



Lady, lady, do, me lady,  
 Cutchey fe lady, bow fe gentleman.

Two rings are formed, one within the other, men outside, women inside. Grand right and left.

48. Old Mother Fibbie.<sup>43</sup>

a. (Christiana.)

♩ = 176.

Ol' Mud-der Fib-bie, how hap-py you be, when you sit un-deh a  
 ju - ni - per tree an' a ju - ni - per tree a you. Come  
 take dis hat, an' keep yo' head wahm, coup-le o' kiss-es will do you no  
 hahm, will do you no hahm a you. B - i - n - g - o, B - i -  
 n - g - o, B - i - n - g - o, an' Bing-o was his name.

Ol' Mudder Fibbie, how happy you be  
 When you sit undah a juniper tree,  
 An' a juniper tree a you!  
 Come take dis hat an' keep yo' head wahm,  
 Couple o' kisses will do you no hahm,  
 Will do you no hahm a you.  
 B-i-n-g-o, B-i-n-g-o, B-i-n-g-o,  
 An' Bingo was his name.

One girl in the center of the ring goes about the circle shaking a hat at each in turn, while all sing the first lines of the song. At line four, she offers the hat to one of the players, leads her within the circle and holds the hat over her head while she gives her a kiss. The one chosen remains in the ring for the next round.

b. (Bethlehem.)

Old Mother Fibia, how happy we'll be,  
 When we meet a jollifer tree. . .

<sup>43</sup> This seems to be an American game-song. For references see Gardner (Michigan), JAFI 33, 107.

49. Bingo.<sup>44</sup>

(Christiana and Bethlehem.)

There was a farmer had a dog  
 And his name was Bobbie Bingo.  
 B-I-N-G-O, B-I-N-G-O, B-I-N-G-O,  
 And his name was Bobbie Bingo.

Players form a ring about one girl in the center who points with a stick at each in turn while the song is sung in chorus. The one at whom the song stops goes into the center for the next round.

## 50. One August Morn.

a. (Christiana.)

♩ = 72.

One Aug-us' morn I went for a walk, I met a

One Aug-us' morn I went for a walk

gal wid a bunch ob fruits, I beg her one an' she gave me

I met a gal I beg her one

two, I know, I know..... dat de gal was true.

I know, I know

One August morn, one August morn,  
 I went for a walk, I went for a walk,

<sup>44</sup> Gomme I, 29; (Cornish), *Folk-lore Journal* 5, 58; Gardner (Michigan), *JAFL* 33, 93.



I met a girl, I met a girl  
 Wid a bunch ob fruits.  
 I beg her one, I beg her one,  
 An' she gave me two,  
 I know, I know, I know, I know,  
 Dat de girl was true.

In Bethlehem they sing, "I meet my love with a bunch of roses." The game is played like "Bingo" as a counting-out game.

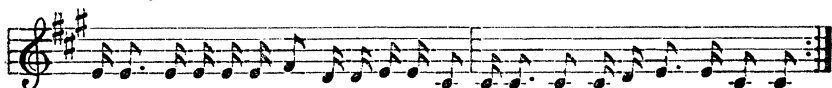
### 51. Berry Low.

(Christiana.)

♩ = 80.



Ber-ry Low, Ber-ry Low, me young man, Ber-ry Low, Ber-ry Low, me young man.



Cock-a kill-a Ber-ry hill fe me dinner now. Berry Low, Berry Low, me young man.

Berry Low, Berry Low, me young man,  
 Berry Low, Berry Low, me young man,  
 Cock a kill a Berry Hill fe me dinner now,  
 Berry Low, Berry Low, me young man.

Players in couples in a ring in position for dancing. At the last line the ring is broken up and all dance with a peculiar shuffling step called "riding," one flat foot, one toe, without moving the feet from the ground, and turning slowly.

### 52. Ants a Bite Me.

(Wake game, Lacovia.)

Ants a bite me,  
 Beg you 'cratch yourself, sir,  
 'Cratchin', 'cratchin', 'cratchin',  
 'Cratch you, 'cratch yo'self,  
 Ants a bite a me a so!

Players dance in a ring with the motion of rubbing the abdomen. At the words "'cratchin', 'cratchin'," they bend and scratch the knee.

## 53. Merry Gousan.

a. (Christiana.)

♩ = 184.



De grass so green, de lem-on so sweet, De come we go bounce up, Mar-y Gou-

son, Gou-son, Gou-son, Mar-y Gou-son.<sup>1</sup>How we go bounce up, Mar-y Gouson.

De grass so green, de lemon so sweet,  
 De come we go bounce up, Mary Gouson,  
 Gouson, Gouson, Mary Gouson,  
 How we go bounce up, Mary Gouson.

Players form a ring in couples, facing each other, arms crossed over breasts. All sing. At the second line each couple approaches her partner and bumps against her in time to the music.

b. (Claremont.)

| : The rose so sweet, the lemon so sour : | [*three times*]  
 Then come let us join the merry Gousan,  
 Gousan, Gousan, the merry Gousan.

Players form two lines facing and clap hands to the time of the song. Later they march and sing, winding up into a coil and then unwinding again.

54. Green Guava.<sup>45</sup>

(Christiana.)

♩ = 138.



Green gua-va, green gua-va, green gua-va so sweet. Miss Dix-on, Miss Dix-on yo'



lov-er is dead. He wrote me a let-ter to turn out your face.

<sup>45</sup> "Green Gravel," Gomme I, 170; Udal (Dorsetshire), *Folk-lore Journal* 7, 214; *County Folk-lore* (Northumberland), 117; Maclagan (Argyleshire), 83; (Surrey) *Folk-lore Record* 5, 84; Newell, 71, 242; Wolford, *Play-party in Indiana*, 80; Gardner (Michigan), JAF 33, 100 and references.

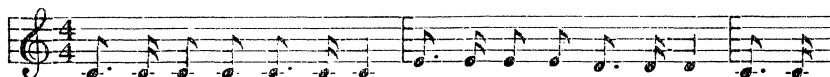
Green guava, green guava, green guava so sweet.  
Miss Dixon, Miss Dixon, yo' lover is dead,  
He wrote me a letter to turn out your face.

Players form a ring. As the song proceeds, the player named in the song turns and faces outward. The game continues until all have their faces so turned.

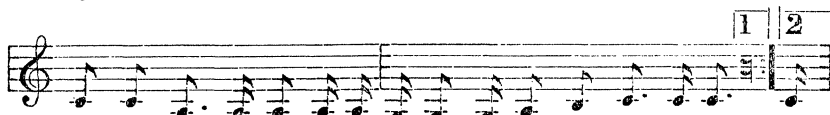
## 55. How de do, Ma'am.

(Christiana.)

♩ = 66.

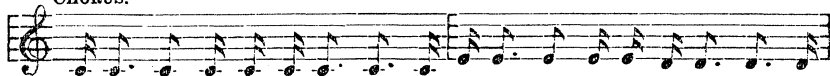


1. How de do, ma'am, how de do? How de do, ma'am, how de do? How de  
2 & 5. Queen a She - ba sen' fe me, Queen a She - ba sen' fe me, Queen a



do, ma'am, how de do? Fe go tell eb - ry - bod - y "how de do." 3 & 6. Me  
she - ba sen' fe me, Fe go tell eb - ry - bod - y "how de do."

CHORUS.



jus - a come, ma'am, me jus - a come, Me jus - a come, ma'am, me jus' a come, Me

FINE.

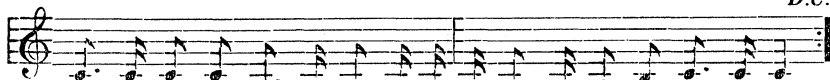


jus - a come, ma'am, me jus - a come Fe go tell eb - ry - bod - y "how de do."



4. How de do, sah, how de do? How de do, sah, how de do?

D.C.



How de do, sah, how de do? Fe go tell eb - ry - bod - y "how de do."

How de do, ma'am, how de do?  
How de do, ma'am, how de do?  
How de do, ma'am, how de do?  
Fe go tell eb'rybody "How de do?"

Queen a Sheba sen' fe me,  
 Queen a Sheba sen' fe me,  
 Queen a Sheba sen' fe me,  
 Fe go tell eb'rybody "How de do?"

Me jus' a come, ma'am, me jus' a come,  
 Me jus' a come, ma'am, me jus' a come,  
 Me jus' a come, ma'am, me jus' a come,  
 Fe go tell eb'rybody "How de do?"

How de do, sah, how de do.  
 How de do, sah, how de do.  
 How de do, sah, how de do.  
 Fe go tell eb'rybody "How de do?"

Players form a ring, one outside. One enters at the end of the first stanza and shakes hands all around the ring, addressing the players as "ma'am" or "sir" according to sex.

### 56. Turn the Water-wheel, oh, Matilda.

a. (Christiana.)

$\text{♩} = 72.$

Ma-til-da mammy los' him gol'ring, Turn de wa-teh wheel, oh, Ma-til-da.

Turn de watch wheel, turn it, make me see you, turn de watch wheel, oh, Matil-da.

Wheel, oh, wheel, oh, Ma-til-da, turn de wa-teh wheel, oh, Ma-til-da.

The musical notation consists of three staves in 4/4 time, key of D major (two sharps). The melody is simple and repetitive, with lyrics written below each staff. The first staff ends with a repeat sign. The second and third staves also end with repeat signs.

Matilda mammy los' him gol' ring,  
 Turn de watch-wheel, oh, Matilda!  
 Turn de watch-wheel, turn it, make me see you,  
 Turn de watch-wheel, oh, Matilda!  
 Wheel, oh, wheel, oh, Matilda!  
 Turn de watch-wheel, oh, Matilda!

Players stand in a circle two by two in position for dancing. All sing and rock forward and back. Every time they sing "Turn the water-wheel," each couple swings, wheels, and changes partners.

## b. (Bethlehem.)

1. Matilda, your mama lost her gold ring,  
Turn the water-wheel, oh, Matilda.  
Wheel-o, wheel-o, Matilda,  
Turn the water-wheel, oh, Matilda.
2. Matilda, your mama find her gold ring,  
Turn the water-wheel, oh, Matilda, etc.

The players dance about in a ring and sing while one player looks for a bangle thrown upon the ground within the circle. When she finds it she catches it up on a stick while all sing the second stanza.

## 57. Wheel with a Willing Mind.

## a. (Brown's Town.)

♩ = 96.

Go out-side de ring, an' bow yo' knee on de groun', An'

jus' as you heah yo' name call, you o - pen de ring come in.

Sam-my say he won' wheel de gals, Wheel wid a will - in' min', oh,

Sam-my say he won' wheel de gals, Wheel, wid a will - in' min'.

Go outside de ring, an' bow yo' knee on de groun',  
An' jus' as you heah yo' name call, you open de ring, come in.  
Sammy say he won't wheel de gals, wheel wid a willin' mind,  
Sammy say he won't wheel de gals, wheel wid a willin' mind.  
Wheel-o, wheel-o, wheel wid a willin' mind.

Players form a ring. One goes outside the ring, kneels, at line four breaks into the ring. She takes a partner and the circle breaks up, all take partners and wheel them about as they sing.

## b. (Bethlehem.)

Outside the ring with Georgie,  
 Bend your knee on the ground,  
 When you hear the notice call,  
 You open the ring come in.  
 Georgie say he won't wheel Rosa,  
 Wheel with a willing mind!  
 Georgie say he won't wheel Rosa,  
 Wheel with a willing mind!

## 58. When you See an Ugly One.

## a. (Christiana.)

♩ = 92.

When you see de ug - ly one, when you see de ug - ly one,  
*3 times.*  
 when you see de ug - ly one you cut yo' eye an' pass dem.  
 Dis is de way ma lick - a-money go, dis is de way ma lick-a-mon-ey go,  
 dis is de way ma lick-a-mon-ey go to buy a cro-chet nes - dle.

When you see de ugly one,  
 When you see de ugly one,  
 When you see de ugly one,  
 You cut yo' eye an' pass dem.

When you see de pretty one,  
 When you see de pretty one,  
 When you see de pretty one,  
 You take yo' finger, call dem.

Ride him Johnnie, ride him boy,  
 Ride him Johnnie, ride him boy,  
 Ride him Johnnie, ride him boy,  
 For kisses count by favor.

Dis is de way ma lick-a-money go,  
 Dis is de way ma lick-a-money go,  
 Dis is de way ma lick-a-money go  
 To buy a crochet needle.

## b. (Bethlehem.)

*(First two stanzas as above)*

Wheel her round and turn her round,  
 Wheel her round and turn her round,  
 Wheel her round and turn her round,  
 For kisses go by favor.

That's the way my funny money goes,  
 That's the way my funny money goes,  
 That's the way my funny money goes  
 To buy a crochet needle.

Then polka, Johnnie, polka, boy,  
 Polka, Johnnie, polka, boy,  
 Polka, Johnnie, polka, boy,  
 For kisses go by favor.

Players form a ring about two girls. All sing. At the line "You take your finger call her," the players in the ring choose two from the circle and dance with them through the rest of the song.

59. Walking Round the Valley.<sup>46</sup>

a. (Brown's Town.)

♩ = 88.



Go walkin' roun' de valley,  
 Go walkin' roun' de valley,  
 Go walkin' roun' de valley  
 An' follow in de depths so sweet.

<sup>46</sup> "Round and Round the Village," Gomme II, 122; Gardner (Michigan), JAFL 33, 121; "Round about the Valleys," MacLagan (Argyleshire), 65; Newell, 128; "Walking on the Levy," Newell, 229; Ames (Missouri), JAFL 24, 306; Wolford (Indiana), 47. See Gardner, 120, for other references. The version from Ballard's Valley, "In and Out the Window," is mentioned by MacLagan, Gomme, and others.

Go breakin' t'rough de window,  
 Go breakin' t'rough de window,  
 Go breakin' t'rough de window  
 An' follow in de depths so sweet.

Go face an' front yo' lover,  
 Go face an' front yo' lover,  
 Go face an' front yo' lover  
 An' follow in de depths so sweet.

An' now we are married,  
 An' now we are married,  
 An' now we are married  
 An' follow in de depths so sweet.

Players form a ring with one outside, who walks about the circle, then enters, chooses a partner and dances with her according to the words of the song. The one selected then goes outside the ring and the game proceeds as before.

*b.* (Ballard's Valley.)

In and out the window,  
 In and out the window,  
 In and out the window,  
 For sinner rose again.

Oh, you stand and face your lover,  
 You stand and face your lover,  
 You stand and face your lover,  
 For sinner rose again.

Oh, you bow because you love her,  
 You bow because you love her,  
 You bow because you love her,  
 For sinner rose again.

Oh, you dip because you love her,  
 You dip because you love her,  
 You dip because you love her,  
 For sinner rose again.

Oh, you kneel because you love her,  
 You kneel because you love her,  
 You kneel because you love her,  
 For sinner rose again.

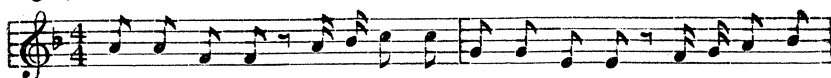
One or two players run in and out of the ring while the first stanza is sung, then choose partners before whom they stand, bow, dip, and kneel according to the words of the song.



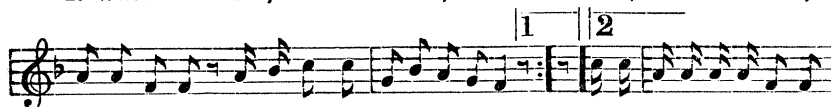
60. Little Blue-bell.<sup>47</sup>

a. (Beulah School, Christiana.)

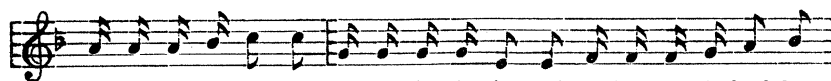
♩ = 72.



1. Out-side Blue - bell, thro'de win-dow, Out-side Blue - bell, thro'de win - dow,  
 2. Welcome Blue - bell, thro'de win-dow, Wel-come Blue - bell, thro'de win-dow,



Out-side Bluebell thro'de win-dow, tra la la la la. Den you take a little girl an'  
 Welcome Bluebell thro'de win-dow, tra la la la la.



pat her on de shoul-der, take a lit - tle girl an' pat her on de shoul-der,



take a lit - tle girl an' pat her on de shoul-der, tra la la la la.

b. (Bethlehem.)

Outside, Bluebell, through the window,  
 Outside, Bluebell, through the window,  
 Inside, Bluebell, through the window,  
 Tra-la-la-la-la.

Outside, Bluebell, through the window,  
 Inside, Bluebell, through the window,  
 Welcome, Bluebell, through the window,  
 Tra-la-la-la-la.

Pick a little Bluebell, through the window,  
 Pick a little Bluebell, through the window,  
 Pick a little Bluebell, through the window,  
 Tra-la-la-la-la.

Pick a little Bluebell and pat her on the shoulder,  
 Pick a little Bluebell and pat her on the shoulder,  
 Pick a little Bluebell and pat her on the shoulder,  
 Tra-la-la-la-la.

Then you ride little Bluebell, through the window,  
 Then you ride little Bluebell, through the window,  
 Then you ride little Bluebell, through the window,  
 Tra-la-la-la-la.

<sup>47</sup> Newell, 118; Gardner (Michigan), JAFL 33, 94.

Then you run little Bluebell, through the window,  
 Then you run little Bluebell, through the window,  
 Then you run little Bluebell, through the window,  
 Tra-la-la-la-la.

Then you wheel little Bluebell, through the window,  
 Then you wheel little Bluebell, through the window,  
 Then you wheel little Bluebell, through the window,  
 Tra-la-la-la-la.

Then you bruck little Bluebell, through the window,  
 Then you bruck little Bluebell, through the window,  
 Then you bruck little Bluebell, through the window,  
 Tra-la-la-la-la.

The players form a circle, Little Bluebell runs in and out of the circle according to the words of the song, then "picks" a partner and "pats," "rides," "runs," "wheels" and "bruks" with her while all sing. The partner chosen becomes "Little Bluebell" in the next game.

## 61. Mother Roland's Daughter.<sup>48</sup>

a. (Christiana.)

$\text{♩} = 69.$

De grass so green, de lem-on on de tree, de bunch ob ros-es  
 fall-in' down, turn to de eas' an' turn to de wes' an' turn to de  
 pret-ty lit-tle sum-ber gal. Take a lil-y an' a lil-y white rose,  
 Give her a-cross de o-cean. Give her a kiss an' a

<sup>48</sup> "Rosy Apple, Lemon and Pear," Gomme II, 117; Udal (Dorsetshire), *Folk-lore Journal* 7, 210; *County Folk-lore* (Suffolk), 64; (Surrey) *Folk-lore Record* 5, 85. Cf. "Tread, tread the Green Grass" and "Uncle John," Newell, 50, 72. In some versions, the name of the player is substituted for "Madame Roland." In Dorsetshire, the song runs "old mother's runaway daughter"; in Suffolk it reads "Mrs. Kilburn's daughter."

CHORUS.

one, two, t'ree an' bruck Mudder Ro-lan's daugh-ter. Bruck Mudder Ro-lan's

daugh-ter, Bruck Mud-der Ro-lan's daugh-ter, Bruck Mud-der Ro-lan,

bruck Mud-der Ro-lan, bruck Mud-der Ro-lan's daugh-ter.

De grass so green, de lemon on de tree,  
 De bunch ob roses fallin' down,  
 Turn to de east an' turn to de west,  
 An' turn to de pretty little somber gal.  
 Take a lily an' a lily white rose,  
 Give her a-cross de ocean,  
 Give her a kiss an' a one, two, t'ree,  
 An' bruck Mudder Rolan's daughter.  
     Bruck Mudder Rolan's daughter,  
     Bruck Mudder Rolan's daughter,  
     Bruck Mudder Rolan', bruck Mudder Rolan',  
     Bruck Mudder Rolan's daughter.

*b.* (Ballard's Valley.)

The grass so green, the lemon on the tree,  
 The bunch of roses we all can see.  
 Turn to the east, turn to the west,  
 Turn to the very one you love the best.  
 Oh, take a lily an' a lily-white girl,  
 And skip her across the ocean,  
 Give her a kiss and a one, two, three,  
 And jig Mother Roland's daughter.

- (1) Jig Mother Roland's daughter,  
     Jig Mother Roland's daughter,  
     Jig Mother Roland, jig Mother Roland,  
     Jig Mother Roland silly girl.
- (2) Dip Mother Roland's daughter. . . .
- (3) Bruck Mother Roland's daughter . . .
- (4) Wheel Mother Roland's daughter. . . .

Players join hands in a ring, two inside. All dance and sing. At line six, the two in the center choose two out of the ring and "skip," "jig," "dip," "bruck," and "wheel" with them according to the words of the song, which may be varied to suit the players.

## 62. Out on the Green Grass.

(Beulah School, Christiana.)

$\text{♩} = 104.$

Out on de green grass we hab a jol - ly place. We all sho' be  
 dere, when you take her by her lit - tle han' an' put her in de  
 ring, Oh, Miss Nan - cy hab a ba - by Sweet like sug - ar an' bran - dy  
*ad infinitum.*  
 Wheel, oh, wheel, oh, wheel a - way, sweet like sug - ar an' bran - dy.

Out on de green grass we hab a jolly place.  
 We all shall be dere,  
 When you take her by her little han'  
 An' put her in de ring.

Oh, Miss Nancy hab a baby,  
 Sweet like sugar an' brandy.

Wheel, oh, wheel, oh, wheel away,  
 Sweet like sugar an' brandy.

Dance, oh, dance, oh, dance away,  
 Sweet like sugar an' brandy.

Waltz, oh, waltz, oh, waltz away,  
 Sweet like sugar an' brandy.

Two girls outside the ring enter at line three, choose a partner at four, wheel at five, and dance together, then "jig," "wheel," "dance," "waltz" according to the words of the song.

## 63. Jane and Louisa.

(Beulah School, Christiana, and Bethlehem.)

$\text{♩} = 69.$

Jane an' Lou-i - sa will soon come home, soon come home, soon come home.

Jane an' Lou - i - sa will soon come home, in - to de beau - ti - ful

gyar - din. Ma deah, ma love, will you 'low me to pick a rose, to

pick a rose, to pick a rose? Ma deah, ma love, will you

'low me to pick a rose, in - to de beau-ti - ful gyar - din?

Jane and Louisa will soon come home,  
 Soon come home, soon come home,  
 Jane and Louisa will soon come home,  
 Into the beautiful garden.

My dear, my love, will you 'low me to pick a rose,  
 Pick a rose, pick a rose,  
 My dear, will you 'low me to pick a rose,  
 Inside the beautiful garden?

My dear, my love, will you 'low me to walk with you,  
 Walk with you, walk with you,  
 My dear will you 'low me to walk with you,  
 Inside the beautiful garden?

My dear, my love, will you 'low me to wheel with you,  
 Wheel with you, wheel with you,  
 My dear, will you 'low me to wheel with you,  
 Inside the beautiful garden?

My dear, my love, will you 'low me to dance with you,  
 Dance with you, dance with you,  
 My dear, will you 'low me to dance with you,  
 Inside the beautiful garden?

The players form a circle. All sing. As the song begins, one or two girls walk about outside the ring, entering at the last line. Each chooses a partner with whom she "walks," "wheels" and "dances" according to the words of the song.

#### 64. There's a Brown Girl in the Ring.<sup>49</sup>

a. (Christiana.)

$\text{♩} = 88.$

Dere's a brown gal in de ring, tra la la la la, Dere's a brown gal in de ring,  
tra la la la la. Dere's a brown gal in de ring, tra la la la la, Fo'  
she like sug-ar an' I like plum. Den you wheel an'take yo' pard-ner,  
tra la la la la, Den you wheel an'take yo' pardner, tra la la la la, Den you  
wheel an'take yo' pardner, tra la la la la, Fo' she like sug-ar an' I like plum.

Dere's a brown gal in de ring, tra la la la la,  
Dere's a brown gal in de ring, tra la la la la,  
Dere's a brown gal in de ring, tra la la la la,  
Fo' she like sugar an' I like plum.

Den you wheel an' take yo' pardner, tra la la la la,  
Den you wheel an' take yo' pardner, tra la la la la,  
Den you wheel an' take yo' pardner, tra la la la la,  
Fo' she like sugar an' I like plum.

b. (Bethlehem.)

There's two girls in the ring, tra la la la la,  
There's two girls in the ring, tra la la la la,  
There's two girls in the ring, tra la la la la,  
For she likes sugar and I like plum (or rum).

<sup>49</sup> Jekyll, *Jamaican Song and Story*, 208.

Then skip across the ocean, tra la la la la,  
 Then skip across the ocean, tra la la la la,  
 Then skip across the ocean, tra la la la la,  
 For she likes sugar and I like plum.

Then show you me your motion, tra la la la la,  
 Then show you me your motion, tra la la la la,  
 Then show you me your motion, tra la la la la,  
 For she likes sugar and I like plum.

Then run and take a partner, tra la la la la,  
 Then run and take a partner, tra la la la la,  
 Then run and take a partner, tra la la la la,  
 For she likes sugar and I like plum.

Then dance with your partner, tra la la la la,  
 Then dance with your partner, tra la la la la,  
 Then dance with your partner, tra la la la la,  
 For she likes sugar and I like plum.

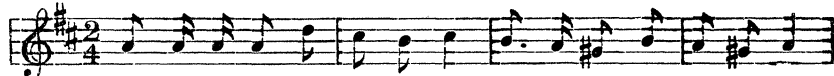
Then jig with your partner, tra la la la la,  
 Then jig with your partner, tra la la la la,  
 Then jig with your partner, tra la la la la,  
 For she likes sugar and I like plum.

The "ocean" is the space within the circle. The "motion" is a kind of cake-walk.

### 65. Under the Carpet.<sup>50</sup>

a. (Beulah School, Christiana.)

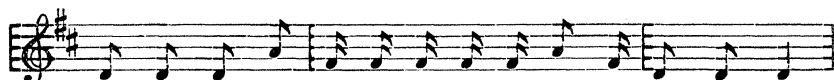
$\text{♩} = 80.$



Un - dah de car - pet we mus' go, Like a Jack's-bird in de air.

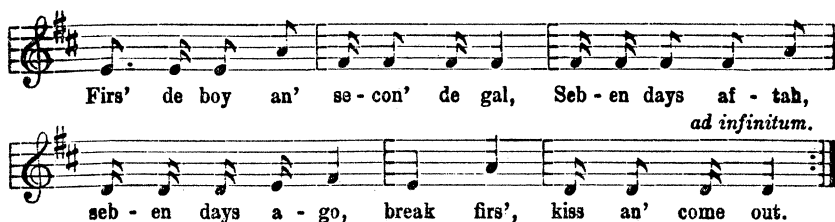


Rise an' stand off on yo' laigs An' ch'ice de ver - y one you



likes de bes'. Den Sal - ly when you mar-ried I give you joy,

<sup>50</sup> "Pretty Little Girl of Mine," Gomme II, 67; Udall (Dorsetshire), *Folk-lore Journal* 7, 207; "King William," Gomme I, 302; Newell, 73, 247; Wolcott (Indiana), 62; Gardner (Michigan), JAF 33, 107, and references; "Down on the Carpet," MacLagan (Argyleshire), 58; "Poor Mary sat a-weeping," Gutch (East Riding of Yorkshire), 146.

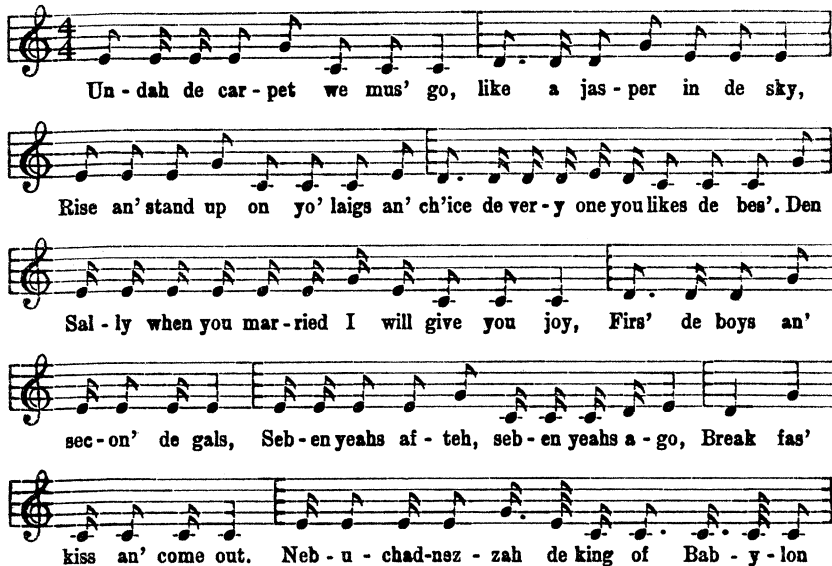


Undah de carpet we mus' go,  
Like a Jack-bird in de air.  
Rise an' stand off on yo' laigs  
An' ch'ice de very one you likes de bes'.  
Den, Sally, when you married I give you joy,  
Firs' de boy an' secon' de gal.  
Seben days aftah, seben days ago,  
Break firs', kiss an' come out.

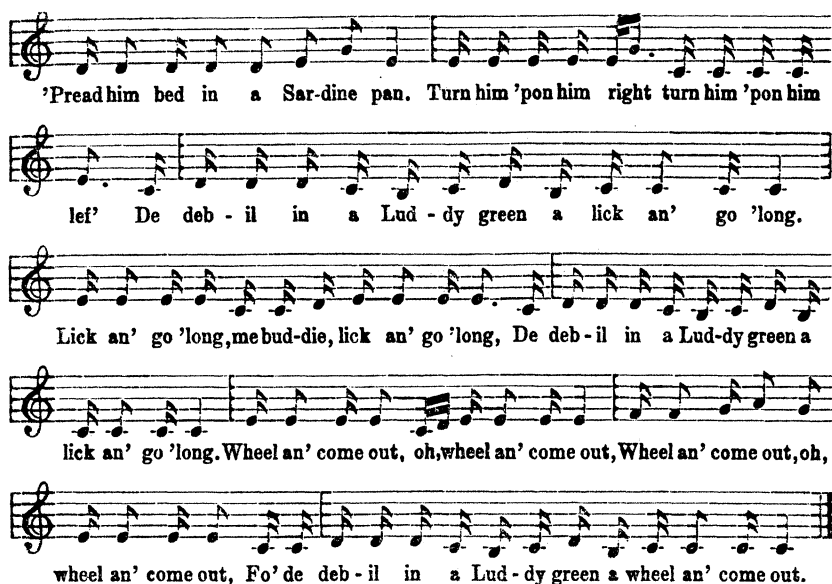
Players form a ring about one or two players. All sing. At line three, the two within the ring dance outside and back at line four, kneel at line five, rise at six, take a partner at seven and dance through the remainder of the song.

b. (Christiana.)

$\text{♩} = 76.$







'Pread him bed in a Sar-dine pan. Turn him 'pon him right turn him 'pon him  
 lef' De deb - il in a Lud - dy green a lick an' go 'long.  
 Lick an' go 'long, me bud-die, lick an' go 'long, De deb-il in a Lud-dy green a  
 lick an' go 'long. Wheel an' come out, oh, wheel an' come out, Wheel an' come out, oh,  
 wheel an' come out, Fo' de deb - il in a Lud - dy green a wheel an' come out.

Undah de carpet we mus' go,  
 Like a jasper in de sky.  
 Rise an' stand up on yo' laigs  
 An' ch'ice de very one you like de bes'.

Den, Sally, when you married, I will give you joy,  
 Firs' de boys an' secon' de gals,  
 Seben years aftah, seben years ago,  
 Break fas' kiss an' come out.

Nebuchadnezzah de king of Babylon,  
 'Pread him bed in a sardine-pan.  
 Turn him 'pon him right, turn him 'pon him left,  
 De debbil in a Luddy green an' lick an' go long.  
 Lick an' go long, me buddie, lick an' go long,  
 De debbil in a Luddy green an' lick an' go long.  
 Wheel an' come out, oh, wheel an' come out,  
 Wheel an' come out, oh, wheel an' come out,  
 Fo' de debbil in a Luddy green a wheel an' come out.

c. (Bog.)

Now, sister Jane, you have jus' got marry,  
 Marry to be a boy and a girl.  
 First you were one but now you are two,  
 Under de carpet you must go  
 Like a grasshopper in de ear,

Arise and stand up on your feet  
 And choose de one you love de best.  
 Seven years after, seven years ago,  
 Breakfast kiss and be done.

d. (Bethlehem.)

Two little blackbirds in a ring,  
 One named Peter, one named Paul.  
 Fly away, Peter, fly away, Paul;  
 Come back, Peter, come back, Paul.  
 Under the carpet we must go  
 Like a jack-bird in the ring.  
 Rise and stand up on your legs  
 And choice the very one you love the best.  
 Wheel her round and turn her round,  
 And put her in the beds of room.

e. (Lacovia.)

Tilly, when you marry, I give you joy,  
 Firs' de boy and second de gal.  
 Seven year after, seven year ago,  
 Kiss, kiss, kiss and come out.  
 Boy wha' yo' lover?  
 See him in a ring der.  
 Das yo' lover, das yo' lover,  
 Take yo' lover, take yo' lover,  
 See him in a ring der.  
 Now, wheel him and turn him round,  
 Den toss yo' lover, den toss yo' lover,  
 Wheel him and put him out.  
 Holloa, Quacu, wha' yo' lover?  
 Toss de gal!

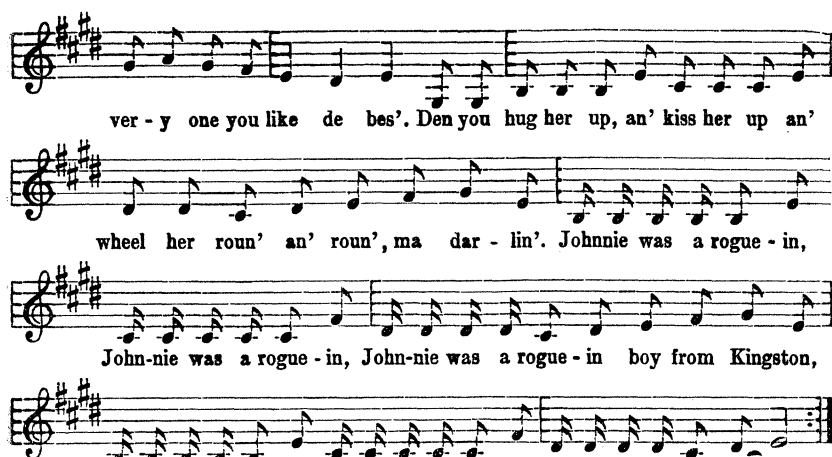
## 66. Little Sally Water.<sup>51</sup>

a. (Christiana.)

$\text{♩} = 132.$

Lit-tle Sal-ly Wa-ter, sprink-le in a sau-cer, rise Sal-ly rise an'  
 wipe yo eyes. Turn to de eas', Sal-ly, turn to de wes', turn to de

<sup>51</sup> Gomme II, 149; Udal (Dorsetshire), *Folk-lore Journal* 7, 207; (Surrey), *Folk-lore Record* 5, 88; Jekyll, *Jamaican Song and Story*, 190; Newell, 70; Wolford (Indiana), 86; Gardner (Michigan), JAF 33, 122, and references.



ver - y one you like de bes'. Den you hug her up, an' kiss her up an'  
 wheel her roun' an' roun', ma dar - lin'. Johnnie was a rogue - in,  
 John-nie was a rogue - in, John-nie was a rogue - in boy from Kingston,  
 John-nie was a rouge-in, Johnnie was a rogue-in, Johnnie was a rogue-in boy.

b. (Bethlehem.)

Little Sally Water, sprinkle in the saucer,  
 Rise, Sally, rise and wipe your eyes,  
 Turn to the east, Sally, turn to the west,  
 Turn to the very one you love the best.  
 Then you step them John-crow step,  
 Jump up on the wall,  
 Then you broaden, make them see you,  
 Then you laugh "Ha! ha! ha!"  
 You turn to the very one you love the best,  
 Then you hug her up, then you kiss her up,  
 Put her in a young girl's style.  
 Johnny was a-rogue-in', Johnny was a-rogue-in',  
 Johnny was a-rogue-in' by from morning,  
 Johnny was a-rogue-in', Johnny was a-rogue-in',  
 Johnny was a-rogue-in' man.

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Yes, Belinda - - - - -	55



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